

SPECIAL MOVING PICTURE FEATURES



THE NEW YORK



DRAMATIC MIRROR

VOL. LX., NO. 1,560.

NEW YORK, SATURDAY, NOVEMBER 14, 1908.

PRICE TEN CENTS.



MAY AND FLO HENGLER.

THE MATINEE GIRL



WHEN the accustomed faces of actresses disappear from the stage and we no longer hear their voices, we have no right to assume that they are resting and inviting their souls to ease. They may be active and content upon another plane of terrestrial usefulness.

Elsie De Wolfe clicks in a dainty chateleine the coins earned by her taste and tact as a decorator. The refined interior of the Colony Club has been an "ad." of international extent for her, and she spends as much time in Washington and Boston and Chicago decorating interiors and cultivating taste as she does in the metropolis.

Minna Gale Haynes has opened a studio for voice culture and dramatic art in New York. Upon Maude Cragen's cards appear the words "Psychologist, consultation hours 10 to 1 and 5 to 8." I dropped in for a chat with Miss Cragen last week, and she drew a map of my mind so accurate that it was a trifle shocking. She knows so much more about me than do my oldest friends that I am a little afraid of her.

Mrs. Edwin Knowles has followed in the trail blazed by Mrs. Jack Haverly. She manufactures cosmetics which the profession is giving hearty patronage.

If the Pacific cables do not prevaricate, Margaret Anglin has concluded to play no more tragedy roles, and to put "emotional acting" behind her. I doubt this as greatly as I doubted that N. C. Goodwin had determined to forsake the stage for gold mining.

Yet comedy is every other form of the drama in tabloid. It contains the elements of farce and suggestions of tragedy. It is the glass upon the surfaces of life, the veneer that glazes over its ugliness. It is like that elegant sofa upon which Mrs. Frances Hodgson Burnett's "Lady of Quality" sat while spreading her skirts to hide the corpse of the man she had killed and thrust beneath it. Comedy is a robe from beneath which peep the toes of tragedy.

In life, as we watch the drama daily enacted about us, we see it rarely in tragic, almost always in comedy form. The grimest situation I ever saw on the stage of life was one in a comedy setting. A woman of diabolical charm sat at table with two lovers, one who had been her first, the other somewhere down the list, probably fourth of the fools who believed that the sun of her smile was only, had always, been only for him.

The woman was horribly frightened. I could see her skin whiten and tighten, the muscles of her face flatten under the strain. And all the while the fools, fool No. 1 and fool No. 4, blind in their egotism pledged her health and chatted in friendly fashion, each thinking the other a rare good fellow, while if they had known half the truth they would have been, tiger-like, at each other's throats. They made their adieux together, laughed together, walked away with arms interlocked brother-like. The woman waited until the door had closed behind them, then laughed hysterically and danced a can-can in celebration of her escape. This was comedy, comedy that wreaths itself about slumbering tragedy as a garland of flowers incloses the mouth of a volcano on a fete day.

Paul Dickey literally limped out of town with Pierre of the Plains. "That blamed half-breed threw me down the rocks so hard he wrenched my back," was his explanation.

Landing Rowan, between whiles of preparation of her sketch, Intima, a new Indian tale in drama, that she says is "so human that it hurts," is guarded by a wonderful bull terrier named Snooks.

Miss Rowan thinks epics and addresses prose odes to Snooks. To her he is not merely a dog, but a marvelous new species, "the dog-dog." He is not merely "faithful." He is "the dog that stands close by."

She talks to Snooks in a strange language. This is part of a daily monologue which she delivers while Snooks looks fascinatingly into her eyes and thumped the floor with his fashionable remnant of a tail. She calls it Snooks' credo.

"Snooks, you're a thoroughbred. You were born one. That means being kindly exclusive. It means that you must not nip the ears of yellow alley dogs, but that you must be distantly civil to them. Noblesse oblige, Snooks. Being a thoroughbred means being close and true and quick to feel the needs of those who trust you, to stay close when they're in trouble or pain. Not to run after fleeting things. Thoroughbred means loyal. The thoroughbred is the one that stands close by."

Of those theatric chance resemblances, always interesting and sometimes confusing, that between that pretty and fortunate ingenue, Ann Murdock, and Billie Burke, is most striking. Also in Jessie Bonstelle many see a replica in the small of Rose Stahl.

The Irish newspapers have proclaimed Joseph O'Mara, the tenor star of Peggy Macree, a missionary to America. "He is going to

America with the intention of elevating the status of Irish music and Irish song," says one of these warm-hearted prints. "We feel that in Mr. O'Mara we have a man capable of undertaking such a herculean task, and when his tour is finished Ireland will be proud of him, Irish America will be proud of him and Irish music will have risen to a standard never yet attained."

Limerick "gave him the freedom of the city," and reminded him that Ada Rehan, whose real name is Crehan, was born and reared in the auld city. At Waterford, too, he was accorded that freedom, because, while he was born at Limerick, he was reborn, that is, married in Waterford.

In his speeches in recognition of these honors, he said: "I am about to cross the water that sparkles between that greater Ireland and this. I shall be gone five years. I hope that you will not ask me to speak on Tuesday night, for that will be my last night in Ireland. That is too dreadful to think about. I don't know what I shall do if they ask me to address them then."

"I go with the delight of knowing that my native place has conferred on me the highest honor in its power of gift—the freedom of the city. It is a common saying that a prophet is without honor in his own country. Limerick has had the courage to contradict that. The love of culture and refinement of its people has been demonstrated by conferring on a singer its highest honors. In doing so Limerick has provided a precedent for other cities to follow, for so far as I can learn, this is the first time that a musician has been thus honored in any country, and in this act Limerick has honored music itself."

"I hope that in that far off land I will meet success that will serve the cause of musical art. The noblest end of man on earth after the service of God is the service of his native land. Each of us has been given some gift or talent whereby he can serve his country best. God has given me the gift of song, and that gift I have dedicated to Ireland. I shall always endeavor to demonstrate to the world that Irish song has no equal for beauty or sentiment among the nations."

"Belasco's best" is the alliterative description of the new play which is to be Frances Starr's vehicle for this season. Miss Starr is charmed with it, and Mr. Belasco says simply, "I hope the public will like it. I have never done anything better."

The longest memory of Marcelle will not be of any joke in the book, any strain in the music, but of what a smile will do for a woman's face. Miss Gunning's smile is swift, roguish, infinitely intelligent, arch, reserved. I have not seen a smile so illuminating since one day Eddie Martinot, giving smiling answer to some one's badinage, was transformed suddenly from a tired, dispirited looking woman into a dashing sprite of merriment and joy. Both are among those women whose smiles are miracle workers of beauty.

Katherine Grey as she pursued her way in the wide West talked. This is in itself remarkable, for Miss Grey is one of the silent members of her sex. She and Blanche Walsh and that ever serene, ever regal Maxine Elliott are all mistresses of the art, in which Lillian Albertson is also a brilliant novice, of keeping silent gracefully. None of them is of the chatterbox order of women, and each charms by her air of mystery, of inscrutability, of having many diamond pointed opinions in reserve. Miss Elliott broke her silence once to put her wisdom into epigrammatic form: "There is no use of a woman talking, not publicly at least, for what she will tell is not interesting, and the interesting things she will not tell."

But for some reason, undoubtedly one of a business nature, Miss Grey has broken her silence on tour. At society functions and to interviewers she has talked of news and of philosophy.

Reviewing the women who have loomed large figures on the dramatic horizon of America, she has said: "Agnes Booth has retired, but she is a potent memory still. She exerted a tremendous art influence as the leading woman of the Palmer Stock company. I consider her the biggest woman of the American stage."

The reason for the tremendous success of The Servant in the House she finds in large part, the gossip of the West has it, in the fact that its New York opening occurred at a Monday matinee performance. "Often the audience makes a play," said Miss Grey. "The first audience of this play was really a professional one. Everybody like it. Everybody told everybody else he liked it. Public opinion is like a snowball, gathering bulk as it grows. The Servant in the House has been growing constantly more popular since that Monday afternoon verdict gave it impetus."

To one interviewer Miss Grey confided her desire to play a Shakespearean role. She would play Measure for Measure "as soon as I can find a manager who will put me out in it," she confesses with the candor of a veteran. By way of answer to an inquiry about the late Richard Mansfield she laid a wreath of generosity upon the grave of a buried enemy.

"I once thought he was a difficult man. I used to have differences with him. But looking back now I can see that it was my own fault. It was only natural that a man who had so many responsibilities should have been nervous and apparently irascible. Every detail at the back and front of the house were under his supervision."

Catherine Countess, in private life Mrs. E. D. Price, being a spirited young woman with a fine poise of head and the art of carrying her clothes well, has been cast a score of times for what she terms "namby-pamby millionaires' wives."

In The Offenders she was a millionaire's wife. Engaged for one of the two roles in Charles Klein's new play, she asked what sort of part hers would be.

"You are a woman of wealth," was the answer.

"Of course I am," she responded. "I am truly Priceless."

THE MATINEE GIRL.

MILDRED HOLLAND LEAVES CLEVELAND.

A Royal Divorce, produced by Mildred Holland in Cleveland last week met with a hearty reception and proved one of the biggest successes of her engagement. She closed her season of ten weeks at Cleveland last Saturday and on Sunday began an indefinite engagement in Chicago.

STUDENT ACTORS PERFORM.

The American Academy Presents Three Plays at Its First Matinee of the Season.

The first performance this season of the American Academy of Dramatic Arts and Empire Theatre last Thursday afternoon before a large audience of the students' friends and well-wishers.

Three plays were presented, the first a comedy in one act by Evelyn Greenleaf Sutherland, entitled A Comedy Royal; the second a little one-act melodrama called The Stranger, by Anthony R. Wells, and the third a comedy in three acts, entitled The Wisdom of Tact, adapted by Jane Randolph White from the French of Francis De Croisset and Abel Tarride.

The cast for Miss Sutherland's comedy was as follows: Sir John Hartwynd, Anthony J. Burger; Royall Hartwynd, Sydney Bennett; Sir Edward Avis, Harry Blakelee; Lord Mortimer Farthorne, David Manning; Elizabeth, Queen of England, Jean Webster; Phyllida French, Mary Carter; Ladies in Waiting, Beatrice Worth, Marta Oatman.

The story of A Comedy Royal is an amusing trifle, and it is safe to assume that it is an instance of Miss Sutherland's earlier work. To gain the consent of Elizabeth to his marriage with Phyllida French, one of her ladies in waiting, young Royall Hartwynd plans to soften the queen's heart by pretending to be the victim of a hopeless passion for Elizabeth herself. For a time the Queen is deceived, but when she finally discovers that she has been duped the new, amorous sensation has pleased her so greatly that she forgives the couple and knights the young lover. The likeness to Browning's In a Balcony is very apparent.

Although a trifle nervous at first, the sound of his own voice seemed to reassure him, and after the little play was well under way Sydney Bennett offered the best characterization in the cast. He has a pleasing voice and personality, and after a training long enough to erase the few remaining marks of the amateur he should make a clever juvenile. Jean Webster was a dignified Elizabeth and made that Queen a far more agreeable personage than history and the drama in the past have led us to believe. It is the trick of the amateur to accentuate trifles, and with this failing apparent both Miss Webster and Mary Carter, as Phyllida French, drew out the performance beyond its legitimate playing time. Miss Carter, however, was sweet and girlish in her several little love scenes with Mr. Bennett. Anthony Burger was a fatherly elder Hartwynd, and Harry Blakelee and David Manning did very well as Sir Edward Avis and Lord Mortimer Farthorne, respectively. Misses Worth and Oatman had little to do save to look pretty, and they accomplished that charmingly.

Mr. Willis The Stranger was offered with this cast: Robert Kellogg, Arthur P. Hyman; Jim Wilson, Carrie Robbins; Mary Kellogg, Mary L. Crouse.

The play turns out to be a little one-act thriller, which with some cutting should prove well adapted for vaudeville purposes. Robert Kellogg, an employee of a Western railroad, living with his wife and a second son in North Dakota (to make it more thrilling) is interested with \$50,000 by a road official. His job, which tempts him to steal it. He returns to his own home at night, disguised as a highwayman, only to be shot and killed by a stranger to whom the wife had given shelter from the cold, and who had confided to her that her husband was the slayer of her brother, his friend, and for whose murder he, the stranger, was seeking vengeance. The story is a bit confused, and for future use would need much remodeling.

As the stranger, Carrie Robbins was remarkably good, displaying but few of the faults of the amateur. Miss Crouse, too, gives much promise of ability to portray forceful characters of the emotional kind. Mr. Hyman was a stalwart and satisfactory Kellogg.

The cast for The Wisdom of Tact was as follows: Marquis Gerard de Chauluc, Felix Krebs; René de Chauluc, his son, Alfred Krebs; M. de Premiere, Marshall Stuart; The Baroness, Helen; Henri, Harry Blakelee; The Baroness's Maid, Jeanne de Chauluc; Lillian LaFrance; Marquise de Chauluc, Emilie Callaway; Hortense de Randier, N. Leslie Wallace; Fraulein, Gretchen Stiger; Madame de Premiere, Frances Sayre; The Baroness, Jean Darach; Gabrielle, Beatrice Worth.

The comedy belongs to that extensive and wholesome class of French plays in which epicureans take the place of morals and the women characters love several husbands, but their own. For all it has to do with the furthering of the story, the first act might well be omitted. It is full of useless talk, leading nowhere, and the auditor is prompted to echo René when he cries, "Why all these things? Why?" The piece contains all the personages beloved of the French playwright. There is a jealous wife, a weak husband, the "other woman," the usual rank outsider, the boy and girl lovers, and a comedy hangers-on customary about the "country seat not far from Paris," at which the scene of such plays is usually laid. The story deals with the attempts of the young wife to oust the other woman and strengthen her own hold on her husband. Before the final curtain she succeeds in both her aims.

Lillian LaFrance as Jeanne de Chauluc displayed some little strength and won much hearty applause for her scene at the end of the second act. A woman never looks pretty when her face is contorted with grief, and a so-called "emotional" actress, when she makes the error of allowing her tear-stained facial expressions to become too prominent, runs the risk of arousing amusement instead of sympathy. Miss LaFrance was so good in all other respects that it seems a pity that she had not been warned to be less generous with her sighs, her tears and her general lugubriousness. She resembles Grace Elliston greatly and suggests that actress in her methods. Mr. Krebs, albeit a bit stiff and precise, played the young husband very well. Miss Wallace, as the mischief-making other woman, appeared rather afraid to open her mouth widely, and her lines lost much of their effectiveness. She had, too, an unhappy affectation of reciting and important sentences with her head thrown back and her eyes closed. Only very great actresses can afford to have tricks, and a young woman as intelligent as Miss Wallace appears to be makes a mistake by adopting any in the beginning of her career. In the last act Miss Wallace was very good indeed, principally because she became so interested in her work that she dropped her pet mannerism. Gretchen Stiger was so funny as the prim fraulein in the first act that it is to be regretted that she had nothing to do in the second and third acts. Each time she left the stage her exit was the signal for laughter and applause, and along the lines of Emma Janvier, for instance, Miss Stiger should meet with success. Emilie Callaway was a womanly and sweet Marquise, and Felix Krebs succeeded in getting all the humor possible out of his lines as the flogging old beau, Marquis de Chauluc. The smaller parts were filled acceptably and the smoothness with which all three plays ran reflects great credit on Charles Jehlenger, under whose direction they were produced.

MAY AND FLO HENGLER.

The cover page of THE MIRROR this week shows the likenesses of May and Flo Hengler, the talented comedienne and dancer, who are now appearing in San Francisco and are reported to be delighting their Western audiences. Their beauty, grace and charm have delighted the people of America and Europe for several seasons, and everywhere they have appeared they have been received with the greatest enthusiasm. As dancers they have few equals, either here or on the other side of the ocean, their movements being a blending of all that is worth while in the art. They will be starred next season in a new musical comedy under the direction of J. J. Murdock.

IMPORTANT COPYRIGHT DECISION.

Alice Kausser, on Behalf of Sudermann, Secures a Verdict in the United States Court.

On Thursday, Oct. 29, in the United States Circuit Court, Philadelphia, Judge MacPherson and a special jury rendered a verdict in favor of Hermann Sudermann, the German dramatist, for the sum of \$500, against Carl Saake, at one time director of the German Theatre, Philadelphia.

During the season of 1906-1907 Saake produced at the German Theatre for six performances Sudermann's play entitled Das Blumenboot and for two performances the same author's play entitled Stain Unter Stain. Such performances were wrongfully given, inasmuch that they were unauthorized by the author or his agent, Alice Kausser. As far as the records show, this was the first instance in the State of Pennsylvania where a jury trial was deemed necessary in copyright matters.

Alice Kausser, who brought action for Hermann Sudermann in the above case, has made a special study of the international copyright laws as applied to plays and is a recognized authority upon such subjects. Miss Kausser states very definitely that she will prosecute to the utmost all cases of copyright infringement upon the plays she controls and affecting the rights of her clients. Play piracy has been going on in this country for many years, especially piracy of the works of foreign authors, which, although duly copyrighted in this country, were either through lack of interest or proper business representation here permitted to go more or less unchecked. Miss Kausser's activity will be a strong factor in bringing this state of affairs to an end.

DEATH OF A-COMEDIAN.

Burt Haverly, Who Started as a Minstrel and Later Appeared in Popular Plays.

Burt Haverly, once well known as a minstrel and comedian, died suddenly of heart failure in San Francisco on Oct. 31. His family name was Burt, and he came from a Boston family of prominence. The name of Haverly was assumed when he joined a minstrel company, because of the prominence of Colonel Jack Haverly at that time. At the age of nineteen Burt went to California, intending to start in business there. Theatrical work was more to his liking, however, and he joined a minstrel company playing at the old Standard Theatre, San Francisco. Soon after Charles Reed, a member of the same company, organized the Reed and Emerson's Minstrels, and young Burt went with him. It was at this time that he took the name of Haverly, which he retained as a stage name during the rest of his career.

He became popular in the minstrel field, and later joined Russell's Comedians, when The City Directory was produced in New York city. Charles Reed was a member of the same company, which included Willie Collier, May and Flo Irwin, Charles Seamon, and Amelia Glover, John Russell's wife. When Russell began to lose ground Burt Haverly joined the Hoyt and Thomas company, presenting Hoyt's farces, with Frank McKee as manager. He appeared as Welland Strong in A Trip to Chinatown during the Chicago World's Fair and Laura Bigger, whom Haverly afterward married, played the widow. After the Fair Haverly leased the play and starred in it in company with Miss Bigger. It was during this season that Mr. Haverly discovered Montgomery and Stone, who were doing a black-faced act. After A Trip to Chinatown had run its course Haverly played in a number of musical comedies, drifting into the popular priced pieces. He was principal comedian in a company organized by Wells, Dunne and Harlan to play a repertoire of Hoyt pieces over their circuit. His last important engagement was with Home Folks, in Chicago, about three years ago. Thomas A. Wise was playing the principal comedy role, but had to resign on account of another engagement. Haverly was engaged in his place and made a hit in the part.

Mr. Haverly was twice married, his first wife being a Miss Carter, of San Jose, Cal., and the second Laura Bigger. He leaves one son, about twenty-four years old, who resides in Boston. The funeral was held in San Francisco last week, and was arranged by a number of Western theatrical men.

REFLECTIONS.

Robert Stodart, the author and playwright, was married in this city on Thursday, Oct. 29, to Mrs. G. J. Allen. Mr. Stodart will spend the winter at New Rochelle, N. Y.

Stanislaus Stange's version of Paul Bourget's Un Divorce was produced at Montreal on Nov. 2 with Marion Terry in the principal role. Others in the cast were John Glendenning, Eben Plympton, Vincent Serrano, and Ida Conquest.

Bertha Creighton writes from Berlin under date of Oct. 21 that there were at that time Shakespearean dramas playing in three Berlin theatres, and that every week has from one to four presentations of plays by Shakespeare playing to crowded houses.

George Mance, a stage hand at the West End Theatre, fell from the fly gallery on Oct. 31 and fractured his skull. He died a few hours later in the J. Hood Wright Hospital.

Joseph R. Garry, now with The Clansman, was entertained by the Knights of Columbus while playing Waterville, Miss., recently.

The Molluc will end its run at the Garrick Theatre on Oct. 21 and go on tour. Alexandra Carlisle and Joseph Coyne will return to England, and May Irwin will take Miss Carlisle's place as Mrs. Baxter in the comedy. Mrs. Peckham's Carouse will be continued as a curtain raiser.

It developed last week that Elsie Ferguson, leading woman with Edgar Selwyn in Pierre of the Plains, was married about a month ago to Frederick Hoy, a son of the late John Hoy, president of the Adams Express Company. Mr. Hoy is an extensive real estate operator at West End, N. J., where he lives.

Grace Filkins has resigned from Wilton Lackaye's company in The Battle, to undergo a surgical operation which will necessitate a short rest. She anticipates an early recovery.

Dorothy Stuart, one of the dancing girls in Peggy Macree, slipped on the stage during rehearsal last Wednesday and broke her left ankle. She will not be able to resume work for several months.

William Collier in The Patriot will begin his New York engagement at the Garrick Theatre on Nov. 23.

Joseph Kaufman, who plays the wireless operator in Via Wireless, was out of the cast Thursday night on account of strained vocal chords, and Winchell Smith, one of the authors of the piece, played his part.

Emma Janvier has been engaged for Anna Held's support in Miss Innocence.

On account of Robert Ganthony's success at the Massey Hall, Toronto, Mr. Small has booked him to give his entertainment consisting of two plays and his specialties, for twenty-six weeks.

The Sicilian players will give the tragedy, Malla as the first offering of their New York engagement. The play is by Luigi Capuana, a professor at the Roman University of Catania. They will open at the Broadway Theatre on Nov. 23.

A chorus is being formed by the Gaelic Society of New York to produce Irish music at several concerts in Carnegie Hall. Two hundred and fifty voices are needed for the solo and chorus parts of Irish cantatas. Professor Lawrence Mooney, Department of Education, has been engaged as director. The classes will be held on Friday evenings in the Gaelic Society parlors, Fifty-ninth Street and Madison Avenue. A concert will be given Nov. 22.

REVIEWS OF NEW PLAYS.

ELECTION WEEK MARKS SEVERAL PRODUCTIONS OF MUCH MERIT.

Faversham Begins His Tenancy of Daly's with a Success—Mario Cahill at Wallick's to Stay a Long While—Via Wireless a Thrilling Melodrama—A New Musical Farce for Popular Priced Houses.

To be reviewed next week:

LADY FREDERICK.....Hudson
BLUE GRASS.....Majestic

Daly's—The World and His Wife.

Drama in three acts, by Charles Frederick Nirdlinger, from the Spanish of Jose Echegaray. Produced Nov. 2. (William Faversham, manager.)

Don Julian.....H. Cooper Cliffe
Dona Teodora.....Julie Opp
Don Severo.....Charles Harbury
Dona Mercedes.....Olive Oliver
Don Pepito.....Harry Redding
Captain Beaulieu.....Morton Selten
Don Ernesto.....William Faversham
Genaro.....Lionel Belmore

Don Ernesto, a rather poor young man, is living in the family of Don Julian and his wife, Dona Teodora, a close friend to both. Don Julian is seeking appointment as Ambassador to the United States, and wishes to take Ernesto along as secretary. For some reason the appointment is held up. Don Severo, Julian's brother, suggests that it is because of Ernesto's presence in the house. Genaro has already been talking about the young man and Dona Teodora. Julian scoffs at the idea. But Ernesto's interest in Teodora and her evident interest in the young man gradually arouse Julian's suspicions, readily fostered by Severo and his wife, Dona Mercedes. Ernesto decides to leave the house and the country. Teodora, fearing that Julian will be badly advised by Severo, writes to Ernesto at his studio, asking him to be patient with the husband. Julian discovers the letter, and without knowing its contents, is led to believe that it contains an appointment for a rendezvous. Ernesto, in company with an English friend, Captain Beaulieu, is drawn into a quarrel with Don Julian. The quarrel is a quarrel of honor. Teodora's name with Ernesto's. There is a challenge to fight. But Julian takes up the quarrel first and is wounded by Alvarez. Teodora, who has come to Ernesto's studio to make sure that there will be no quarrel between her husband and his friend, is discovered in the young man's bedroom. In the third act Ernesto has fought and fatally wounded Alvarez. Julian is hovering between life and death. Don Severo and Dona Mercedes keep Teodora from seeing him and making the simple explanation that will ease his mind. Ernesto comes to the house, insistent upon having an interview with Julian. He is permitted to see the dying man, who has already promised to send him away. Their conversation is interrupted by Julian, who has heard their voices and got up from his bed. He accuses Teodora of unfaithfulness and Ernesto of ingratitude. The excitement opens his wound and he dies. Ernesto and Teodora, ordered from the house by Severo and his wife, are thrown into one another's arms, forced to make love take the place of the innocent friendship they had.

For subtle, skillful plotting Echegaray's El Gran Galeoto is a marvel of play building. The purpose of the play is evident in the story; its remarkable construction that makes the succession of comparatively unimportant incidents lead inevitably to the conclusion can be appreciated only in the seeing. It is almost a wonderful play, and establishes at once Mr. Faversham's right to be considered an actor-manager of discernment and courage. The adaptation by Mr. Nirdlinger is worthy of the original. He has kept some of the stiltedness of Spanish diction even in bringing the lines into more understandable colloquial style.

Mr. Faversham has displayed some of the same discernment in selecting his company as he did in choosing his opening play. His own work as Don Ernesto is very satisfying. In the last act he exhibits his greatest strength, holding back, not obviously but artistically, for the climax in which Ernesto's life is forced into the same plane as that of the woman. Julie Opp as Dona Teodora, while scarcely Spanish and rather too heavy in her methods, gives a creditable performance, also at its best in the final scene. Dona Mercedes as played by Olive Oliver is a characterization of much value, thoroughly Spanish and intelligently performed. H. Cooper Cliffe as the husband, Julian, also preserves the atmosphere and enacts the character with excellent judgment. Charles Harbury as Don Severo seems entirely too dramatic for Anglo-Saxon. He represents the dignified upholder of family honor. His methods are old-fashioned and for the most part his acting appears insincere. Harry Redding gives a fine performance of Don Pepito, Severo's son. Morton Selten as the British attaché leaves no opening for adverse criticism. His work could scarcely be improved. Lionel Belmore is good in the small role of Genaro, a conciliator.

The play is finely set, and the stage management is of the best. It will start Mr. Faversham's season at Daly's with a success.

Wallick's—The Boys and Betty.

Musical play in three acts, the book and lyrics by George V. Hobart, music by Silvio Hein. Produced Nov. 2. (Daniel V. Arthur, manager.)

Tony Arditti.....E. J. DeVarry
Rudolph Gruber.....James B. Carson
Algeron Graham.....Edgar Norton
Baptiste Leveque.....Macy Harlam
Nana Duval.....Clara Palmer
Isora Deacon.....Annabelle Gordon
Julie Ferrel.....Claudia Rodgers
Minnie Racherre.....Anna Ford
Cleo Marquette.....Blanche Wilgott
Betty Barbeau.....Bonnie Mand
Marie Antoinette.....John E. Kellard
Paul Gerard.....Edgar Atchison-Ely
Major Gordon.....Eugene Corlies
Grace Gordon.....Anna Moore
Elise Rochet.....Camille Beuhler
Laure Moreau.....Phoebe Lombet
Virginia Guillaume.....Florence Holmes
Pierrot.....Harry Morey
Mrs. Frank.....Marguerite Blford
Philippe Fouchet.....George Deane
Philippe Fouchet.....A. E. Leoni

The little story tells of a plump, sweet-natured woman, Betty Barbeau, married to a selfish, egotistical, self-centered musician. After she has stood much neglect and unhappiness, like the little worm, she turns and flies to Paris. (When women leave their husbands, in musical plays, they invariably fly to Paris.) There Betty finds a very fashionable and extremely exclusive shop and makes so many millions of francs selling chocolates, belle-lettres and orchids that she is able to wear the most beautiful frocks and hats. The egotistical husband, in Paris, becomes attracted with comes to Paris to share Betty's fortune. But Betty learns that he has married Nana Duval, a dancer at the Folies Bergere, and, since, even in Paris, no man can have two wives, Betty goes home to her divorce. Then she takes Paul Gerard to husband and is extremely happy.

Mr. Hobart calls The Boys and Betty a musical play, and such a classification implies a story. There is one, but at no time during the three acts is it ever very robust. At no time, moreover, is it featured so strongly as to become a menace to the enjoyment of those of the audience who came to see a typical Broadway musical comedy. What tale there was to unfold appeared soon after the rise of the curtain, and diminished such presumptions strength that Miss Cahill's admirers began to fear that her managers had come to the conclusion that, after all, the play's the thing and the star an accessory. A comforting glance at the programme, however, with Miss Cahill's name in letters three times the size of those in the play's title, assured us. Fortunately, the story seemed to have expended itself in one reckless spurt, and in the second act appeared somewhat attenuated. In the last act the remaining thread was far too fragile to withstand the good-natured attack of Miss Cahill and disintegrated. Proving that, after all, Miss Cahill and not the play is the thing.

Marie Cahill is a very funny woman and a wise one. By audaciously avoiding trespass into

the fields of others she has made a strong field of her own. She does not intrude too far into the field of artistic burlesque, a field over which Fay Templeton holds undisputed sway. She does not lend herself to caricature, and she does not seem clear of Adele Lewis' domain. If she sings a coon song it is after a method of her own, and she assumes no risk of being likened to Her Irwin. Miss Cahill is like no one, and as a comedienne is in a class by herself. She returns to Broadway, a bit plumper than in the Marrying Mary days, and, oddly enough, displays a grace and agility as a dancer heretofore unwisely kept in the background. At the conclusion of her song with Mr. Ely, "I Love to Go Shopping," she performs a pretty dance that on Monday night brought out much surprised and delighted applause.

It is a strange shuffling of theatrical cards that makes it possible for a Broadway audience to see a sterling actor of the worth of John E. Kellard in support of a musical comedy star. The loss to the "legitimate," however, is Miss Cahill's and her admirers' gain. Clara Palmer acts Nana Duval consistently and dances beautifully, particularly when, in her "Folies Bergere" song, in a modern gown, she succeeds in creating an impression of rich Orientalism merely by her gestures and aided only by waving silken streamers in the hands of the chorus. Edgar Atchison-Ely (he insists on the hyphen) dances nimbly and recklessly, and although not given as much to do as in The Dairymaids (more's the pity), is a capable assistant to Miss Cahill. Eugene Corlies received a deservedly warm welcome, and it is to be regretted that he is not supplied with musical numbers more worthy of his voice. Edgar Norton, Macy Harlam, James B. Carson and E. J. De Varney were the boys, and made an amusing quartette of Bohemians as Broadway pictures them. Bonnie Mand was the long-legged, slim-legged little Marie Antoinette, and played the violin charmingly in the first act.

The Cahill voice is at times as slender as Mr. Hobart's story, but Mr. Hein's music never overtaxes it. The airs are all pleasing, and one, "Auf Wiedersehen," is ambitious. "A Little Farther," "Take Plenty of Shoes," and "The Arab Love Song," are all sung in Miss Cahill's best vein. "The Tetrasini Family" is an absurdly funny vocal burlesque. Mr. Hein led a beautifully groomed chorus and a capable orchestra with much skill. The settings for the second and third acts are elaborate and in the best possible taste. That of the first act is terrifically Bohemian, and if one had any doubts about it the near-Mucha poster over the piano would dispel them.

Marie Cahill is funnier than The Boys and Betty, but together they form an excellent evening's entertainment.

Liberty—Via Wireless.

Melodrama, in four acts, by Paul Armstrong and Winchell Smith. Produced Nov. 2. (Fredrick Thompson, manager.)

Phinks.....Edgar Robbins
Made O'Brien.....Drew Mendum
Warner.....Walter Thomas
Edward Pinckney.....J. E. Milner
Marsh.....William B. Mack
George.....William B. Mack
Mrs. Durant.....Maude Granger
Lieutenant Sommers, U. S. N.....Edwin Arden
Frances Durant.....Vera McCord
Herman.....William B. Mack
Lacy Smith.....Elihu Wright
O'Leary.....Louis Morrell
Smith.....Francis D. McGinn
Monsieur Beaulieu.....Richard E. Webster
Porto Rican.....Elihu Wright
Bradley.....Frank Monroe
Jones.....George Holt
Captain Patton.....Captain Patton
Haring.....Joseph Kaufman
Captain Griswold.....George Sylvain
Murray.....Sydney Alden
Westworth.....H. H. Allen
Worden.....Henry Hubbard

Marsh, a draughtsman in the Durant Iron Works of Pittsburgh, has invented a gun that is about to be accepted by the United States Government. Edward Pinckney, manager of the iron works, has made a rash belief that he will receive a royalty from his invention if it becomes known that the employees of the shops is the inventor. Marsh agrees to allow another name to appear in place of his own. Pinckney's friends take the larger share of royalties to himself, without Marsh's knowledge. Lieutenant Sommers, of the United States Navy, has also invented a gun, the first of which is to be cast by the Durant works. Sommers has fallen in love with Frances Durant, Pinckney's daughter, and has been refused her hand. Pinckney, in order to spoil Sommers' marriage, at having his gun take the place of the one Marsh has invented, schemes to have it spoiled in the casting. He succeeds, and the gun, after passing the first test, explodes and kills a man. Sommers, on duty with his ship, is found at Porto Rico by a Secret Service man investigating the cause of the accident. Frances Durant, her mother and Pinckney are also at Porto Rico, on a cruise in the Durant's yacht. The Secret Service man and Sommers take passage on the yacht to get to Washington as soon as possible. The little vessel is wrecked on a reef off the Florida coast. By wireless they make their predicament known to the steamship "Mongolian," whose operator is able to locate the wreck. Sommers and Frances stand by the ship while the others are rescued. The foundry scene is intense heat, glowing furnaces and fervid activity. The fight between the hero and the drunken foreman is well managed.

Such a synopsis as the foregoing gives no idea of the emotional excitement this play arouses. The plot is melodramatic, not much novelty, but the wireless scene, and in a wireless episode the foundry scene, supply enough interest to save the rest of the story. The wireless episode is remarkable in that the important characters do not appear at all. The scene is in the wireless room on the steamer Mongolian during a storm, and the principal actor is the operator, whose sending and receiving of messages from the wrecked ship keeps the audience in the highest pitch of excitement. The foundry scene is interesting chiefly on account of its effects of intense heat, glowing furnaces and fervid activity. The fight between the hero and the drunken foreman is well managed.

Acting, too, does much toward making the play a success. Edwin Arden is at his best in the role of Sommers, and Vera McCord, who plays Frances, is one of the most attractive young actresses to be seen in New York. Her appearance. Her ability is an asset worth having. Georgia Drew Mendum is very good in the role of an Irish stenographer, and Walter Thomas plays her opposite, the secretary, with much skill. J. E. Milner as the villain, Pinckney, gives a representation free from conventionality in spite of his long experience in melodramas and his pretensions nature. His acting is unusually good. William B. Mack as Marsh, the inventor, is given one opportunity, in the last act, to rise to dramatic heights, and his performance is one of the best in the play. Maude Granger is very good in the rather thankless role of Mrs. Durant. Robert McWade as the iron master plays capital. Frank Monroe as the Secret Service man could not be improved upon. Ethel Wright, in a small role of the foreman's daughter, acts appealingly and intelligently. She impresses her personality on the few scenes in which she appears. Joseph Kaufman as the wireless operator deserves much praise for his skillful handling of what is almost a monologue. Francis McGinn gives a lifelike performance as the drunken, brutal foundry foreman, and some good work is done by Louis Morrell as O'Leary, his assistant. Captain Patton, of Frederick Thompson's yacht *Mia II*, plays the captain of the yacht in the drama. The minor characters are too numerous to mention by name, but there is not a bad piece of acting in the entire play. Credit is given on the programme to E. Balmer and I. W. Edwards for the wireless scene originally produced as a one-act sketch. The play is the idea of Mr. Thompson.

Garden—The Devil.

Henry H. Dixey and his company replaced Edwin Stevens and his company in the Oliver Herford adaptation of The Devil on Nov. 2. The new cast is as follows: Karl Mahler, Harry Hilliard; Heinrich, John D. Griffith; Mimi, Ma-

rian Lorne; Olga Hoffmann, Marie Nordstrom; Herman Hoffmann, Hardee Kirkland; The Devil, Henry H. Dixey; Elma Berg, Margaret Snow; Madame Zanden, Blanch Rice; Madame Beltheke, Jane Murray; Madame Schlewig, Louise Taber; Madame Lassen, Maude Gamble; Herr Grosser, Preston Crews; Herr Besser, Arthur Hoyt; man servant, Frank S. Bixby.

New German—The Great Secret.

Comedy in three acts, by Pierre Wolff. Produced Nov. 3.

Jacques Jouvenel.....Emil Lind
Jenny.....Georgia Neuenhardt
Henri.....Harry Liedtke
Trevoux.....Heinrich Marlow
Madame Sautenay.....Ilse von Tasse
Madame Lange.....Juliette Bartheler
Genevieve.....Ellen Morgan
Marie.....Hanne Proft
Little Robert.....Kl. Hamburger
Lillian.....Lina Hammer
Jean.....Hans Lohoff
Anna.....Trude Voigt

This delightful play, though new to the German stage of this city, is none other than our old friend, The Secret of Polichinelle, which in the early part of 1904 pleased larger audiences at the Garden and at the Princess. A hearing of the German version, which presumably follows the original French version closely, shows that in Englishing the comedy very few changes had to be made in the direction of deodorizing it. One point of difference between the American and the foreign versions is that in the former Henri and Marie have been secretly married, whereas in the latter their relations are illicit, the play ending with the assurance that a marriage will soon follow.

Emil Lind gave a very able characterization of the old father, Jacques Jouvenel, played here by William H. Thompson. His simple and natural methods scored a big hit. Heinrich Marlow made Trevoux a more or less irritable bachelor, explosive and very decidedly lacking in tact. His broad methods contrast strongly with the finesse which W. J. Ferguson showed in the same role. Ilse von Tasse, whose debut this was, made a very favorable impression as Madame Sautenay, played in the English version by Grace Kimball. She is an attractive woman, who dresses well and, still better, knows how to act. Her elocution is admirable. Georgine Neuenhardt as Madame Lange was perfectly cast. Harry Liedtke and Hanne Proft were satisfactory as the young couple whose relations were the great secret of the title.

On Tuesday evening, Nov. 10, Schiller's The Robbers will be revived. Dr. Baumfeld himself is supervising the revival.

The management announces for Nov. 12 two one-act plays, A Moral Challenge and The Little King, and in addition Madame Fuji-Ko, the Japanese pantomimist in The Vampire Cat.

German (Irving Place)—Father and Son.

Comedy in three acts, by Gustav Esmann. Produced Nov. 4.

Mr. Holm.....Gustav Conrad
Mrs. Holm.....Annette Ganser
Paul.....Otto Gebuhr
Agathe.....Adelheid Schneider
Bremer.....Nicol Albrecht
Mrs. Bertha Lund.....Gertrud Urban
Holm.....Hermine Hollmann
Camilla.....Ema Ritter
Neergaard.....Oscar Fuchs
Lovegaard.....Ferdinand Schindler
Mia.....Marie Kolbe
A maid.....Oma

Paul Holm, the only son of a wealthy merchant and shipowner, has an affair with a disreputable old named Camilla, to whom he has been introduced by his friend Neergaard. Paul's sister, Agathe, hears of his entanglement through her fiance, Carl Bremer. She, in turn, tells her mother, who urges her husband to save their boy. Holm, senior, with the women of his family, is very liberal in his views. He speaks kindly to Paul and thereby wins his confidence. He even gives his consent to Paul's engaging himself to the woman he has introduced to the place where they are. His speech and her actions show plainly the class to which she belongs. After she has gone away the old man turns on his son and denounces him. He commands him to take ship that afternoon for Vladivostok and not to come back until he has made a man of himself. Six years pass. Agathe and Bremer have married. Neither of them adheres strictly to the marriage vow. Agathe's friend is Neergaard, and Bremer's is Camilla. And now Paul comes back from the East with his wife Ethel, a breezy young American. Ethel sees that her father-in-law is unhappy, and a little observation convinces her that the cause of his unhappiness is his loneliness. He has been a widower for five years, but during that time he has taken up with a mistress, Mrs. Lund, the widow of a sea captain, whom he engaged as his secretary on the day he sent Paul away. In due course he has written a letter to the widow, breaking off the liaison. Paul learns of his father's attachment to Mrs. Lund and we have the very situation of six years before, with the position of the father and son reversed. The young man insists on his father's marrying Mrs. Lund—the idea of Ethel's, by the way—a denouement which pleases everyone but Agathe and Bremer.

With a record of more than two hundred performances at the Kleines Theatre in Berlin, Father and Son, which was seen on the local stage for the first time on Wednesday night, met with instant approval here. The comedy moves along smoothly to the accompaniment of a great deal of quiet humor and with an occasional touch of pathos. Of the three acts the first is easily the best. In it the characters, which are exceedingly well drawn, move in lifelike fashion. With the introduction in the second act of Paul's wife, a farcical note is added. She is amusing, largely because of the way in which she maltrates the German language and because of her unconventionality, but no one would take her for an American. The fun of the last act arises out of the fact that it is the exact reverse of the first act situation, which incident is repeated with scrupulous exactitude, only now the son sits in judgment on his father.

The acting honors of the evening went to Gustav Conrad as Holm, the father, and to Otto Gebuhr as Paul Holm, the son, the part created by him in Berlin. Herr Conrad reminds one of William H. Crane. Like him he has a dry sort of humor which is irresistible. His work is free from mannerisms and is notable for careful attention to detail. Herr Gebuhr differentiated carefully between the boyishness of Paul in the first act, which was capably denoted, and his manliness in the last two acts. Adelheid Schneider as Agathe made the character as unpleasant as it was intended by the author to be. Gertrud Urban made the most of the colorless part of Mrs. Lund. Hermine Hollmann was a vivacious Ethel.

A performance of Schiller's Wilhelm Tell will be given on Tuesday evening, Nov. 10.

Metropolis—Too Many Wives.

Musical farce in two acts, the book and lyrics by Charles Horwitz, the music by Frederick V. Bowers. Produced Nov. 2. (Mittenthal Brothers, managers.)

Isidore Meyer.....Joe Morris
Jack Simon.....Herbert E. Denton
Bob Lester.....Claude Lightner
Jimmy Foss.....William E. Low
Miss Dora.....Charles Lyman
Mrs. Josephine Lester.....Jeanette Paterson
Kate Winchester.....Ivor Buck
Mary.....Manolita Stetson

The story of the farce is one that has long proved of use to makers of such entertainment. Isidore Meyer, from Kansas City, unexpectedly visits his nephew, Jack Simon, expecting to find the young man a happy husband and father. The nephew, however, is unaccompanied by family ties, having represented himself in his letters to his uncle as a family man himself. Isidore Meyer, in the role of the uncle, is only to obtain extra spending money. With the end appearance on the scene of the old man it becomes necessary for the nephew to find some one to impersonate his wife. The result is complications more or less amusing, particularly when the uncle insists on seeing the baby. As usual with such a story, disclosures of the true condition of affairs are not made until a few minutes before the final curtain. To anticipate the glibbie comedian earlier would be fatal to the plot.

The farce moves smoothly enough along conventional lines and contains no incident so far off the beaten track as to call for lengthy no-

LEILA CAUTNA



Photo Bushnell.

Leila Cautna, who is pictured above, is in her fourth season with Buster Brown, playing the role of Mary Jane. She has received excellent notices as a child impersonator and has a marked individuality in her singing and dancing. Her voice is a rich juvenile contralto and her dancing is full of grace.

Just now "Hebrew comedians," as they have come to be called, are very abundant and their methods are very similar. Joe Morris differs from some others in that he has a pleasant singing voice, but otherwise he is not novel. He appears to be much younger than many of his contemporaries in the same field, and with his present promise and more hard work he will be more worthy in a few seasons of the prominence the Mittenhals have given him. There are only three other men prominent in the support, Herbert Denton, Claude Lightner and Clifford Lyman, and all three work with the rush and dash which is the success of real farce. Mr. Lyman is an overdrawn and exaggerated Miss Dough, but the generosity with which he applied his humor appeared to meet with success, since long and loud laughter repaid his efforts. Ivor Buck played Kate Winchester exceedingly. She is pretty and sings well and demurely. Jeanette Paterson has a pretty figure, which she displays, kindly, in boys' clothes in a march song in the second act. Manolita Stetson was tremendously tragic in her alleged Salome dance, and received much assistance from fourteen graceful girls. The chorus, by the way, contains several pretty girls who dance well and sing lustily. No one in the company sings as well as Mr. Morris.

Mr. Bowers' music is far better than Mr. Horwitz' lyrics. There are thirteen musical numbers, and of these Mr. Morris' song, "My Honey-suckle Baby," and the octette, "Let's Make Love" are best. The three settings are attractive.

Academy of Music—The Red Mill.

The Red Mill, with Montgomery and Stone in the characters they originated, began an indefinite run at the Academy of Music on Nov. 2 with as much enthusiasm as was shown in seasons ago when the play was first produced. Besides the principal comedians the cast includes Allene Crater, Ethel Johnson, Edwin S. Begley, David L. Don, Neal McCay and Claude Cooper. The only changes from the original cast were Carl Cantvort, a new baritone in the role of the Dutch sea captain, and Florence Quinn, who replaced Edna Farnet.

West End—The Mimic World.

The patrons of the West End Theatre crowded this house last week to see Gertrude Hoffman in The Mimic World. Miss Hoffman's classic and beautiful dances were enthusiastically welcomed, and the musical numbers of this production met with more than the usual reception with the audience. Walter Lawrence, Charles Meyer, and George W. Munroe were prime favorites in the big cast, and Helen Poynter and Grace Tyson were well received. Election Day saw crowded houses at this theatre. This week, Maxine Elliott in Myself—Betina.

At Other Playhouses.

HUDSON.—Ethel Barrymore in Lady Frederick replaced Edgar Selwyn in Pierre of the Plains this week for an indefinite run.
YORKVILLE.—Cecil Spooner in The Girl from Texas found general audiences here last week. This week, Too Many Wives.
GRAND STREET.—The popular melodrama, Shadows of a Great City, was last week's attraction at this house. This week, The Cowboy and the Squaw.
GRAND OPERA HOUSE.—The Follies of 1908 was well received here last week. This week, A Knight for a Day.
MAJESTIC.—The Great Question was withdrawn Saturday night to make room for Blue Grass, produced last night.
THIRD AVENUE.—Joseph Santley in Luck Jim was the election week attraction at this house. This week, The Rocky Mountain Express.

GOSSIP.

Sophomores of Barnard College presented James M. Barrie's The Little Minister last Friday afternoon at the Brinkerhoff Theatre. Properly used by Maude Adams were loaned for the occasion. Frances Randolph appeared as Lady Babbie, and Natalie Stuart played the title role.
La Patronne, a comedy in four acts by Maurice Donnay, was produced at the Theatre du Vaudeville, Paris, on Nov. 6.

Rosabel Morrison began her starring tour in Faust at Peekskill, N. Y., on Oct. 21. The roster of her company includes M. J. Knill, manager; Edward N. Hoyt, Howard Davis, C. Nick Stark, Fannie Hoyt, Minerva Hall, Elena Russell, Eleanor Moller, Harriet Ames, Emma Naylor, Percy Matson, George Clapton, G. W. Towns, Arthur Light, Virginia Light, Otto Klives, Gus Mullane, W. Grogan, and Charles Chamberlain.

Dan Bruce is playing the role of Dave Harrison and acting as stage-manager in Fifty Miles from Boston.

Richard Clarke, last season with Henry Miller in The Great Divide, will leave in a few days for Columbus, O., to play characters with the Colonial Stock company, opening in The Issue of the Rancho.

On account of James Van Meter missing his train in Atlanta, Ga., a short farce was played the part of Tom Brown in it was of Harvard at a half-hour's notice and without rehearsal at Telford, Ala., on Oct. 26. Mr. Van Meter gave a performance that pleased the large audience.

Robert Dwyer has been engaged to play the part of Thorpe in The Shadow Box with Anna...

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1875.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street
(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE, President,
12 West 40th Street. LYMAN G. FISKE, Secy. and Treas.,
121 West 42d Street.

CHICAGO OFFICE:

(Otis L. Colburn, Representative)

40 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

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SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions \$5.00 per annum. All other foreign countries \$10.00, postage prepaid.

Telephone number, 370 Bryant.

Registered cable address, "Drammirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Argent St.; Dine's Agency, 17 Green St., Leicester Sq., W. C.; Murray's Exchange, 3 Northumberland Ave., W. C.; in Paris at Brenet's, 17 Avenue de l'Opera. In Liverpool, at Latarche, 5 Lane St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second-Class Matter. Published every Tuesday.

NEW YORK - - - - NOVEMBER 14, 1908

Largest Dramatic Circulation in the World.

CURRENT AMUSEMENTS.

Week ending November 14.

ACADEMY OF MUSIC—Montgomery and Stone in The Red Mill—315 times, plus 2d week—10 to 17 times.

ALHAMBRA—Vanderbilt.

AMERICAN—Vanderbilt.

ASTOR—William Hodge in The Man from Home—12th week—90 to 106 times.

DELACROIX—George Arliss in The Devil—12th week—94 to 101 times.

ELGIN—A Gentleman from Mississippi—7th week—49 to 56 times.

ELANET'S—Vanderbilt.

BROADWAY—Grace Van Stoddard in The Golden Butterfly—9th week—34 to 41 times.

CASINO—Louise Gunning in Marcello—7th week—45 to 52 times.

CIRCLE—Louis Mann in The Man Who Stood Still—5th week—30 to 37 times.

COLONIAL—Vanderbilt.

CRITICISM—William Gillette in Samson—4th week—22 to 29 times.

DALY'S—William Faversham in The World and His Wife—2d week—9 to 16 times.

EMPIRE—John Drew in Jack Straw—9th week—65 to 72 times.

GALETTI—The Traveling Salesman—29 times, plus 10th week—74 to 81 times.

GARDEN—Henry E. Dixey in The Devil—88 times, plus 10 to 17 times.

GARRICK—Joseph Coyne and Alexandra Carlisle in The Mollusc—11th week—73 to 79 times; May Irwin in Mrs. Peckham's Carouse—7th week—43 to 49 times.

GERMAN (Irving Place)—William Tell—3 times; Father and Son—6 to 9 times; Grimsditch—1 time.

GERMAN (30th Street)—Das Grosse Geheimnis—6 to 8 times; Die Rauber—1 time; Mme. Fall-Ko in The Vampire Cat.

GRAND OPERA HOUSE—A Knight for a Day—176 times, plus 8 times.

GRAND STREET—The Cowboy and the Squaw—37 times, plus 9 times.

HACKETT—Closed Oct. 17.

HERALD SQUARE—Three Twins—22d week—104 to 111 times.

HIPPIDROME—Sporting Days and Battle in the Skies—10th week.

HUDSON—Ethel Barrymore in Lady Frederick—1st week—1 to 8 times.

HURTING AND SEAMON'S MUSIC HALL—Night Owls Barabars.

KALINE—Fiddish Drama.

KEITH & PROCTOR'S FIFTH AVENUE—Vanderbilt.

KEITH & PROCTOR'S 125TH STREET—Vanderbilt.

KNICKERBOCKER—The Girls of Gottenburg—11th week—71 to 77 times.

LIBERTY—Via Wireless—2d week—10 to 17 times.

LONDON—Robertson Barabars.

LYCEUM—Billie Burke in Love Watches—12th week—56 to 63 times.

LYRIC—Lulu Glaser in Mlle. Mischief—7th week—46 to 53 times.

MAJESTIC—Blue Grass—1st week—1 to 8 times.

MANHATTAN OPERA HOUSE—Grand Opera—1st week.

METROPOLIS—Eugenie Blier in The Kreutzer Sonata.

MINER'S BOWERY—Avenue Girls Barabars.

MINER'S EIGHTH AVENUE—Thoroughbred Barabars.

MURRAY HILL—Casino Girls Barabars.

NEW AMSTERDAM—Little Nemo—4th week—25 to 32 times.

NEW YORK—The American Idea—6th week—42 to 49 times.

OLYMPIC—Rice and Barton's Extravaganza.

SAVOY—The Servant in the House—120 times, plus 4th week—26 to 33 times.

STUYVESANT—Blanche Bates in The Fighting Hope—8th week—56 to 63 times.

THIRD AVENUE—The Rocky Mountain Express—10 times, plus 10 times.

VICTORIA—Vanderbilt.

WALLACK'S—Marie Cahill in The Boys and Betty—2d week—10 to 17 times.

WEBER'S—Feld in Fall—100 times, plus 13th week—56 to 63 times.

WEST END—Maxine Elliott in Bettina—Myself—32 times, plus 8 times.

YORKVILLE—Joe Morris in Too Many Wives—10 times, plus 9 times.

A MANAGERIAL EXPERIMENT.

A RECENT paper in the *Atlantic Monthly* by LORIN F. DELAND, entitled, "A Plea for the Theatrical Manager," has attracted considerable attention for its frank dealing with a subject that is frequently treated from varying viewpoints.

Mr. DELAND, for several years, was associate manager of the Castle Square Theatre, Boston. He in effect says that with his partner he began theatre operation with an idea of educating his public, by the means of constantly improving the plays presented, and as the enterprise was what is known as a "stock company," it was suited to this purpose. Mr. DELAND says of the educational problem attempted:

An experience of four years in trying to raise the standard of a popular-priced stock theatre has made me skeptical and changed my enthusiastic partner into a pessimist. We entered the field full of hope. Starting on a rather low level, and carefully avoiding the temptation to hasten the process, we made no change of bill for a time. Then, with the smallest appreciable gradation from week to week, we began the upward ascent. It was unnoticed at first. Things went swimmingly. We could almost see the "uplift." But one fine day the audience woke up from its trance and looked at the play-bill. It was BARRIE'S Professor's Love Story. Now, they had no use for an aged professor's romance, and they were not accustomed to doing business with J. M. BARRIE. They had been deceived, trapped, ambushed—and they knew it! By the end of the week the professor and his love story were badly frost-bitten. In the language of the vernacular, the play did not "build." But we had started with an unlimited fund of patience, and, like ROBERT BAUCON'S spider, we dropped back only to begin another upward movement. Alas, the result was the same. Letters poured in from indignant patrons. I wish that some of these missives might be reproduced here without violating faith; but it is perhaps sufficient to say that higher dramatic education received a severe blow, and our box-office statements taught us a lesson that we did not soon forget.

While this manager does not in the foregoing give cumulative examples of the work designed to uplift his clientele, the earnestness of the effort is no more open to doubt than its failure. And his experience leads him to remark that the habitual arraignment of the theatrical manager as a person of the baser sort and one responsible for a decline of the artistic in the theatre is based on a false premise. As "one of the baser sort" himself, Mr. DELAND undertakes a general defense of managers, and his plea is the phrase, "You have arraigned the wrong person." In elaboration of this he says:

Let me explain. We low-browed fellows depend for existence on public patronage. We must give the public what it wants. Such giving is our license for existence; if we fail to do it, we are soon out of management, for money is made and lost quickly. Unfortunately, the public does not always know what it wants; that is the thorn in the managerial side. Its demand may be formulated, but often it is an inarticulate and unapprehended craving. Yet the manager must discover and satisfy that craving. The obligation is so inextorable that the mere fact that a manager is continuing in business from season to season is itself the proof that he is giving the public what it wants. And this is rarely what it needs! But what does it want? What will it patronize? There is nothing on earth the anxious manager desires to know so much as this. It is just possible that he does not enjoy furnishing porcine pabulum, but on the other hand he cannot afford to throw pearls in the trough. And so each manager asks himself, as he sits at his desk to plan the productions of a new season, "What do they want?"

Mr. DELAND notes the dominance in production of New York city, where nine-tenths of the plays put forward are directed, cast, staged, financed and sent throughout the country. Then he approaches the matter of public taste, to which, apparently, he has given study. He divides audiences into three classes—persons of "bad taste," persons of "no taste," and persons of "good taste." The persons of bad taste he divides into two classes, the one being morally bad and the other aesthetically bad. Those of good taste are presumably so few that he does not clearly classify them by example. Those of no definite taste he estimates in number as "fifteen times as great as those of good taste, four times as great as those of bad taste, and making up fully three-fourths of all theatregoers, and comprising a class which alone fills half of the theatres in America." And here, by inference, is found the managerial dilemma, although there is no means by which such exact proportions of varying taste may be arrived at.

Coming more definitely to the question as to who is to blame for the more deplorable things in the theatre, Mr. DELAND declares it is the man who wants good art but is not willing to pay the price; the man who has ideals, but will not exercise self-sacrifice; who has convictions, but not the courage to enforce them. Yet how can this be wholly true with so preponderant a mass of theatregoers as Mr. DELAND insists is to be found without definite taste?

It is no doubt true that managers are too often blamed for the faults of the public—faults so diverse and variant as to make the measurement of public taste practical-

ly an impossibility—yet managers should still strive to offer the best they can find, within certain limitations that relate to the problematic element called "popularity," rather than experiment on lines that recognize a public "of the baser sort."

MOVING PICTURES.

THE MIRROR this week publishes in extra pages several interesting features of the Moving Picture industry, with announcements by leading productive agencies.

Since THE MIRROR added a moving picture department to its other features readers of that department—those moved only by curiosity and those directly concerned in this field of amusement—have found therein much novel matter pertaining to this branch of amusements. One of the features of the department has been its Reviews of New Films, an innovation which has attracted special attention and distinguished THE MIRROR from all other journals that have carried news of this amusement industry.

The special features carried this week will be found interesting by all persons concerned in the theatre, while they have a direct appeal to those who are engaged in one or another branch of the new form of entertainment that in a short period has amazed the stage world by its development.

"THE DUAL PERSONALITY IN ACTING."

One often hears the remark, "He was completely lost in his character." Such an expression is false, in speaking of a great actor or a great performance. No artist is ever "completely lost in his character," because there is always a dual personality.

One constantly reminds the actor that he is himself on a stage, with a painted cloth behind him, canvas flats on either side of him, footlights in front of him, and beyond that an audience which is his natural enemy. This is the personality of the actor. The other is an assumed personality of another individual—possibly of entirely different temperament to his own—which is utterly oblivious to the existence of a theatre or an audience; but which walks, talks, laughs or cries, thinks and moves in an atmosphere entirely its own, and works out the tragedy and comedy of its existence.

This latter personality is set in motion and kept under control by the will of the former. Acting does not consist of merely projecting one's self into the personality of a part, and then letting the temperament do the rest. If this were so the highest form of acting would be nothing more nor less than self-hypnotism. Self-hypnotism, or complete loss of one's self in an assumed character, is particularly noticeable with women in portraying emotional scenes. The result is that an audience witnesses the disagreeable spectacle of a woman weeping and dishevelled, but the people are incapable of feeling any elation; for the simple reason that they are not brought into sympathy with the character by the player, but rather into pity of the artist. When an audience weeps, as it has done recently during performances of The Music Master, it weeps with David Warfield over the infinite pathos of the musician, the character portrayed.

The artist is continually an illuminating guide between the audience and the picture he is presenting. He points out, here a melancholy sadness, there a sweet philosophy, and now a touch of comedy. How different it would be were he to lose all semblance of himself in the character, trusting hapazard that the audience may find and appreciate the points of strength. I have seen an actor so engrossed in his part that he was ready to commit murder and say the character had done it; but the audience remained phlegmatic and indifferent to such an extent that a change when an artist of Mr. Warfield's type appears. With such the personality of self interprets and reveals the wisdom and beauty of the picture shown in the personality of the character, in such a sympathetic and illuminating manner that even the meanest intelligence enabled to carry away a pleasing understanding of the picture. Hence the phrase, "to interpret a character," means to elucidate.

To an actor of temperament, emotional scenes are easiest of all to perform. Scenes of little emotion or animation are most difficult, for then the consciousness of self is apt to predominate.

A strong will, well under control, is needed to keep the dual personalities running smoothly side by side. If the will force is relaxed for a moment, through distraction or inattention, the consciousness of self will control to such an extent that the assumed is almost entirely obliterated. When such a circumstance occurs the actor is apt to forget lines of a part that he has spoken for several months.

But, on the other hand, by the mind acting mechanically an actor might play a scene and after having made an exit wait in the wings for that very scene to come on. Of course he would soon be reminded, much to his surprise, that he had played the scene. Such a circumstance is accounted for by the fact that during an interval of entire indifference or mental fatigue the personality of the character has come to the rescue and carried him safely through the dilemma. But it cannot always be relied upon to perform such heroic duty.

Mr. Henry Irving maintained that while acting the mind of the artist should be slightly in advance of what he is saying, premeditating, though almost imperceptibly, what is to come. By this means decision and purpose is given to the work. Here again the dual personality is at work.

So we see that he who aspires to theatrical fame must learn to be complete master of himself ere he can master and interpret the character he presents.

WALTER H. CLUTTON.

B. C. WHITNEY HURT.

B. C. Whitney was injured in an automobile accident near Brownstown, Ind., on Nov. 2, while on the way from French Lick Springs to Chicago. The car ran into a wire attached to a fallen telegraph pole. Mr. Whitney was struck by the pole and badly bruised. Reports of serious injury proved unfounded. He returned to Detroit two days later.

OF DRAMATIC INTEREST.

The Forum for November contains a variety of essays of interest to those who follow the drama. One is "Hits and Misses Among Recent Plays," by Clayton Hamilton; another is "Undramatic Criticism," by Brander Matthews; and a third is "The Summer Time of Mr. Winter," by Walter Clayton.

MISS BARRYMORE AND MR. McRAE IN ACCIDENT.

Ethel Barrymore and Bruce McRae were in an automobile accident at Pittsburgh, Pa., on Nov. 4, when the car in which they were riding ran into a stone fence at the foot of a hill. Miss Barrymore escaped without injury, but Mr. McRae had his nose broken.

MILAN THEATRES CLOSED.

All the theatres in Milan, Italy, were closed for several days last week on account of a general strike of orchestra leaders, which left the houses without music.

PERSONAL.



YOUNG.—James Young, while playing Athens, Ga., in Brown of Harvard, delivered a lecture on Hamlet before the students of the University of Georgia on Oct. 30.

MANNERING.—Mary Mannerling opened at Providence, R. I., on Nov. 2 in The Struggle, by Edwin Tilton. The play was originally called Memory and To-morrow, and was given a short trial by Miss Mannerling last season.

ATWELL.—Grace Atwell was the guest at a luncheon last Thursday, given at the Hotel Plaza, by Mrs. Charles Henry Bond of Boston, who will spend the Winter in California.

RHINOCK.—Congressman Joseph L. Rhinock, who is a partner in the Shubert Theatrical Company, representing the Cincinnati interests, was re-elected to Congress for the third time last week from the Sixth Kentucky Congressional District.

BRADY.—William A. Brady left last Wednesday for French Lick, Ind., to remain until completely recovered from the injuries sustained in an automobile accident about three weeks ago.

RUSSELL.—Annie Russell, in The Stronger Sex, will follow Paid in Full at Weber's Theatre, opening on Nov. 23.

EATON.—Walter Eaton has resigned his position as dramatic critic of the New York Sun, taking effect on Nov. 1. Mr. Eaton will devote himself to magazine work hereafter.

MONTGOMERY.—Mabel Montgomery received notice a few days ago that she had fallen heir to a snug sum of money through the death of a relative. She is now in New York consulting with her attorney in relation to the legacy.

THOMAS.—Augustus Thomas was elected a member of the Board of Trustees of the American Academy of Dramatic Arts, at a meeting of the stockholders of that institution, held on Nov. 4, at the Lyceum Theatre, to fill the vacancy caused by the death of Bronson Howard.

RIGL.—Emil Rigl, who has been abroad for the past three months, returned to New York last week on the Statendam, of the Holland-American Line.

MILLER.—Henry Miller has accepted a new play by Rida Johnson Young for production this season.

CRANE.—William H. Crane has closed negotiations with a firm of publishers to write his stage memoirs, which will be compiled under the title of "Forty Years on the Stage."

DREW.—John Drew was entertained by the Friars at the Hotel Astor on the night of Oct. 30. Among the speakers were Daniel Frohman, Chauncey M. Depew, Augustus Thomas, De Wolf Hopper, Francis Wilson, Richard Harding Davis and Charles Emerson Cook.

CALVE.—Madame Emma Calve will sing at the Hippodrome Sunday evening, Nov. 22.

NEILSON.—Alice Neilson is to head an all-star cast in a revival of The Bohemian Girl, which is to be played in Shubert houses.

MORTON.—Martha Morton has returned from a six months' stay in England and the continent. While abroad she completed her adaptation of Dr. Leopold Kamof's drama, On the Eve, which Henry B. Harris is to produce.

DEAN.—Julia Dean will replace Lillian Albertson in Paid in Full when the play goes on tour. Miss Albertson does not wish to leave New York.

DODSON.—J. E. Dodson will probably have one of the principal roles in The Sins of Society, the Drury Lane melodrama that is to be produced in Chicago next Spring.

O'MARA.—Joseph O'Mara was tendered a banquet in Philadelphia on Nov. 5, by prominent Irish-Americans of that city.

DALY.—Arnold Daly gave up his position as stage director for Cameo Kirby during rehearsals last week. Mr. Daly said the rehearsals took too much of his time.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, unverified or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

D. K. JARR, Danbury, Conn.: Paul Gilmore was featured in Lost River several seasons ago under the management of Jules Murry.

A. L. Hartford: Madge Leming appeared with Francis Wilson in The Monks of Malabar and later in his revival of Brimble.

A. M. CARTER, Cohoes: The three-star combination presenting The Wedding Day was composed of Della Fox, Lillian Russell, and Jefferson De Angella.

H. U. S. New York: Vivian Prescott is playing this season in On Trial for His Life. Personal questions about actors cannot be answered in THE MIRROR.

DREXTER, Boston: William Gillette was the original Crichton, in this country, in J. M. Barrie's The Admirable Crichton. This last production, in which Marie Doro appeared with Mr. Gillette, was Clarice.

R. A. C., Brooklyn: The late Jerome Sykes was co-star with Edna Wallace Hopper in Chris and the Wonderful Lamp. The story was practically founded on the Aladdin tales from Arabian Nights.

THE USHER



According to a Western paper, a chorus girl now traveling in that region with a music play "proposes to quit the stage to become an evangelist."

Her object is announced to be "to do good," and she is credited with an ambition to rival "Billy" Sunday, the former baseball player, who long has been noted as a revivalist.

"Billy" Sunday's style of verbalism as a revivalist is well known. The *Mimosa* not long ago gave a specimen of it on the occasion of his addressing a meeting of preachers on invitation. Possibly the preachers wished to study his style in order to make their own methods more effective, but "Billy" so shocked them that they probably had no thought for a consideration of his eccentricities of manner. In his own words, he "lit into them good and hard," calling them molly-coddles and the like.

This chorus girl says regarding her retirement from the stage, according to the paper that interviewed her:

I am tired of doing ten shows a week and dancing my head off to make 'em like me, and I'm going to quit. I have been doing this broiler stunt for five years, and if I do say it myself there has never been a time when I didn't make 'em notice me out in front, and I don't mind saying that I have been in some pretty fast company, where you had to dance or they wouldn't know you were on earth. As a broiler I have made good, and I have done about everything else from leading business in good places to a lot of one-night stands. My brother has offered to give me a big tent like the one that Billy Sunday has, and I am going to open up in Des Moines, Ia. And when I do open up I am going to say something. Sam Jones never said anything in his life that will cut deeper than what I will tell them, and I am not going after the men so much, either. I am going after the women, and I am going to tell them a few things, and tell them hard.

It will be seen from the foregoing, if the young woman is correctly reported, that as far as mere verbiage is concerned, she will "make good" in the eccentric line of evangelism.

She confided to her interviewer that she was going to tell women that the woman's club is wrecking the home. "I am going to club the clubwomen and club them hard," she alleges.

There are opportunities to "do good" on the stage, but they apparently have not fallen to this young woman. Thus she enters another field for which she feels she is better fitted and, to her credit be it said, with no reflection upon the field she leaves. "Billy" Sunday has shown that there is a public for the sort of evangelism he practices. This young woman, gifted with a resembling tongue, ought to be a novelty, and the stage can spare her.

The formation recently in one of the Young Men's Christian Association branches of New York of a class whose teacher assumes to cure "stage fright" developed at the beginning an interesting fact.

Something like three hundred persons assembled for the first lesson, including lawyers, physicians, professors, clergymen and "grandfathers," as the voracious reporter described others without giving vocations.

The preliminary drilling of these men included exercises in phrases involving tongue-tying combinations of words like those that children sometimes practice. Then the drilling professor stood up his pupils in dozens and made them recite Hamlet's soliloquy.

It is doubtful if this practice has any greater efficiency for those who suffer from stage fright or its equivalent than any other exercise that might be devised. Practice in public speaking of any sort naturally tends to banish diffidence; yet it is a fact that some of the greatest actors—men and women who for years have read lines and impersonated characters—are subject to stage fright, which no period of activity on the stage seems sufficient to abolish. And if actors cannot get over this susceptibility how should others be expected to do so?

Inadvertently two names of the old actors who are guests of the Edwin Forrest Home were omitted from those published last week as donors of the loving cup presented by them to Andreas Hartel on the occasion of his eightieth birthday.

The full list of names is: Elizabeth Andrews, Sydney Cowell, Kate Ludlow Little, Anna Ware Barnes, Samuel S. Sharp, Henry L. Bascom, W. H. Bartholomew, and Charles J. Fyfe.

An unhappy typographical error also credited the acrostic poem read on the occasion to "Sydney Corwell." Those who read the introductory matter, however, saw plainly that the poem was written by Sydney Cowell.

News of the removal of the Cushman Club, Philadelphia, from 322 South Tenth Street to more roomy quarters at the southwest corner of Twelfth and Locust Streets, carries with it information that this step was made necessary by the growth of the club. The new quarters are more centrally located and nearer the theatre district than the old.

As readers of *THE MIMOSA* know, the Cushman Club is for women of the dramatic profession who, while playing Philadelphia engagements, can have a place to live combining the freedom and privacy of a club with the refinements of home surroundings and comforts.

Besides single and double sleeping rooms, handsomely furnished, there are private baths, a large reception and music room, the walls of which are hung with pictures by prominent artists, and where 5 o'clock tea is served; a bright and commodious sewing room, with machines and facilities for laundry work. To resident and non-resident members regular meals are served, as well as a midnight supper. And all of these accommodations may be had at reasonable rates.

That such an enterprise may be made self-sustaining the Cushman Club has shown. The idea should be adopted in other cities.

The *London Daily News* reports an interesting case in an interesting way. A lawyer, on behalf of Harry Lauder, applied to the court to have an action pending against the comedian continued until next April, as "Mr. Lauder was away in America."

It appeared that in 1905 Mr. Lauder entered into a contract with the United Counties Theatres, Ltd., to perform for two weeks at Bristol and Plymouth. There was a provision that if he was engaged in pantomime at the time fresh dates should be arranged. The contract was to be carried out in 1905, but was not, and the plaintiff theatres waited two years before bringing action. This colloquy ensued in court:

Mr. Whateley: There is no question that if he is liable Mr. Lauder will be able to pay any small sum, as his salary is about five times that of a Cabinet Minister. (Laughter.)

His Lordship: Why don't you pay and have done with it, if his salary is five times that of a Cabinet Minister? (Laughter.)

Mr. Henn Collins opposed the application, and said that they had been pressing Mr. Lauder for two years to fix dates for the engagement.

His Lordship: If the case is to come on he will have to come back from America.

Mr. Whateley: He will lose about fifty times the amount that can be recovered.

His Lordship: That would not matter, as he is so rich. (Laughter.)

Mr. Whateley: I don't know that rich men are fond of giving away their money, and he is a Scotman, too, and I am afraid he would not appreciate the humor of that suggestion. (Laughter.)

His Lordship thought they had better wait until Mr. Lauder returned from this country, and granted the application to continue the case.

As to Mr. Lauder, it is said that in recent years, during the period of his highest salaries as a vaudeville artist, he has found occasion now and then to fill engagements entered into years ago when his income was more nearly related to what is termed "wages"—a mere drop in the bucket, compared with his present princely income.

In the theatrical field it is generally assumed that an actor or performer is worth all that he can command. Cabinet ministers, like other office holding politicians, are in a different class, and succeed to fixed salaries as well as to places.

W. J. LOCKE COMING HERE.

W. J. Locke, author of "The Beloved Vagabond," "The Morals of Marcus," etc., is planning to spend part of the winter with Rutger B. Jewett, in America. Mr. Locke has been in London overseeing the production of his play, *Idola*, founded upon his book of the same name. He is now at work upon a new novel which he hopes to finish during the winter. "Simple Septimus," his most recent work, is drawing to a close in serial form in the *American Magazine*, and will be issued early in January by the John Lane Company, New York.

NILDA SPONG REHEARSING.

Nilda Spong will appear in a play called *A Man and His Mate*, a dramatization by H. R. Durant of his novel of that name. Others already chosen for the cast are Herbert Percy, Mortimer Snow, Frederick Sullivan, Harry Turpin, Elsie Payne, John Cumpson, London McCormick, Linda Palmer, and Mary McCabe. The piece now is in rehearsal at the Lyceum and is booked for an opening on Nov. 23. Miss Spong's contract is for the next three years. She will appear in England and Australia.

NEW THEATRE READY FOR PLAYS.

The New Theatre announces that it is ready to receive plays and consider them for production during its first season, which will open a year from the present Autumn. Manuscripts should be sent to Post Office Box 237, Madison Square, New York. They will be read and passed upon as speedily as is consistent with mature and careful judgment.

A JAPANESE PLAYLET

The Vampire Cat, a legend of old Japan, will be given its initial performance on Thursday evening, Nov. 12, at the German Theatre by Fuji-Ko, a Japanese actress and dancer. In this story of the Prince and the Woman-Cat, Fuji-Ko will demonstrate her pantomime ability. Her costume is said to be a startling novelty. The music has been written especially for this act.

HARRY McRAE WEBSTER HONORED.

Harry McRae Webster, who resigned his position as stage director of the Orpheum Players, in Philadelphia about a week ago, was presented with a silver loving cup from the members of the company on the night of his departure. The presentation was made by Charlie Harris. Percy Winter will be Mr. Webster's successor at the Chestnut Street Theatre.

BRONSON HOWARD'S WILL.

The will of Bronson Howard was filed for probate at Detroit on Nov. 2. The real estate, which makes up the bulk of the estate, is valued at \$3,500 and the personal property at \$1,500. He leaves all his plays and books to the American Dramatists' Club, and in the event of its going out of existence the collection is to go to Columbia University.

THE LONDON STAGE.

CONTINUED WARM WEATHER CAUSES POSTPONEMENTS OF PRODUCTIONS.

Two New Plays of Full Size—The Belle of Brittany—Mrs. Bailey's Debts—Three One-Act Plays—A Question of Time—The Burglar Who Failed—The Flag Station—More About Vaudeville Disputes—Coming Events.

(Special Correspondence of The Mirror.)

LONDON, Oct. 31.—Here we are on the verge of what is usually known as foggy November, and lo! the weather is of a kind that resembles midsummer, causing us island sun-dogs to cast aside all superfluous clothing and making many of us long for truly rural pleasures in place of playgoing, which naturally is somewhat sweltering at such a temperature.

But whether or not, the fact remains that sundry new play productions promised for about this time have been more or less postponed. Thus, while last week we had no new West End plays to sample, this week we have had but two. That is to say, we have only had two of a full-grown kind. True, we have been bidden to the production of three new one-act plays—or curtain-raisers. But of these—and of their respective fates—more anon—that is to say, below.

The principal full-grown play above indicated was a musical specimen. It was entitled *The Belle of Brittany*, and was produced last Saturday night at the Queen's Theatre, which is almost cheek by jowl (as Old Anglo-Saxons used to say) with the Lyric, the Hicks, and the Apollo—all on Shaftesbury Avenue—a thoroughfare by no means unknown to American visitors to this colonial city.

The Belle of Brittany has been written by Low Comedian Leedham Bantock and P. J. Barrow, with lyrics by Percy Greenbank. The music has been composed by Howard Talbot and Marie Horne. It is a pretty and picturesque piece, with a plot that somewhat resembles the book of poems threatened on a memorable Sheridanian occasion—a book wherein "a neat rivulet of text should meander adown a meadow of margin."

By this ye will guess that the story of *The Belle of Brittany* is not overwhelmingly strong. Still, as the merry Mercutio said of his fatal wound, which was "not so deep as a well nor as wide as a church door," it will suffice. The music is melodious and the dresses delightful.

The company engaged by that extensive entrepreneur, Tom B. Davis, is of the strongest possible kind. It includes the ever-melodious Ruth Vincent as the Belle, Lawrence Rea (not long back from your States) as the hero, and Walter Passmore, M. R. Morand, and George Graves as chief comedians or cackinnation concocters. In this comedy connection especial stress has to be laid on Graves, for Passmore and Morand, though fine comedians both, have very little to do. Among others who score are E. W. Royce, Sr. (so long at the Old Gaiety in the Kate Vaughan-Nellie Farren days), Maud Darrell (daughter of the music hall agent, Hugh J. Didcott), Maud Boyd (always clever in this class of work), and Lily Iris (daughter of the music hall song writer, Joseph Tabrar, and hitherto a music hall soubrette and pantomime principal boy).

Full grown play Number Two was only put on for one performance—and methinks that unless it is much strengthened as well as made clearer, it will not achieve many more performances. It was entitled *Mrs. Bailey's Debts*, and was played at a Garrick Theatre matinee last Thursday in aid of Pearson's Fresh Air Fund—an organization for taking poor children out into the country, ever and anon. The play had been adapted by Charles E. Eddy from his novel of the same name, and it was joyously received by a very fashionable audience. The chief character is a fascinating young widow, who has taken to betting and other forms of gambling. Naturally she gets herself into all sorts of muddles. In one of them she loses (pro tem) the woeer whom she loves, and is on the verge of marrying a Stock Exchange "boulder" who, however, is not a bad sort, in spite of his wealth. Eventually a horse which the other (and more favored) fellow has backed romps in an easy winner. He, making about £50,000, thereby is enabled to pay Mrs. Bailey's debts and to secure her for himself. This play owed most of its success to the fine acting thereof, especially by Edward Sass (splendid as the Boulder), Sydney Paxton as a High Court Judge, P. H. Clayton Greene as the favored swain, and Hilda Antony as the Debtful Mrs. Bailey.

The first of the three new West End front pieces was *A Question of Time*, by Matthias Alexander and Evelyn Glover, and produced at the Coronet last Monday by Comedian James Welch in front of his great London (and now ditto touring) success, When Knights Were Bold.

A Question of Time, which only occupied about fifteen minutes of that precious commodity, was withdrawn after the first night. Welch has expressed to me his regret at this front play's fate, for he assured me that it "read" admirably and that it was indeed originally accepted by that sound judge, Dion (or Dot) Boucicault, for production at the Comedy.

Playlet Number Two was an amusing trifle written by that brilliant playwright, St. John Hankin, and entitled *The Burglar Who Failed*. It was produced at the Criterion on Tuesday in front of Hubert Henry Davis's recently produced comedy, *Lady Epping's Lawsuit*. The little piece, which tells its plotlet in its title, was admirably acted by Ferdinand Gottschalk as the burglar, Kate Wingfield and Elfrida Clement as mother and daughter, respectively.

The third new playlet—or piecelet—of the week was your native-made powerful little drama, *The Flag Station*. This was produced with great success at the Aldwych last Thursday in front of Fanny and the Servant Problem. *The Flag Station* was finely acted by Fannie Ward, J. Cooke Beresford, and J. W. Dean.

The variety or vaudeville atmosphere is at the moment of mauling heavily charged with storm. We have had another week of combats between managers and managers, charging each other with unjust competition on the building or threatening to build more new variety houses. We have also had another very violent week of word-wars between artists and agents, and sundry squabbles regarding other matters concerning the Variety Artists' Federation.

This afternoon the Artists vs. Agents dispute has reached an acute stage by reason of Man-

MARGARET ANGLIN.



Copyright Tolan, Sidney, Australia.

Here is a recent portrait of Margaret Anglin, whose appearance as Katherine in Shakespeare's *The Taming of the Shrew* at Her Majesty's Theatre, Melbourne, recently caused a sensation in that Australian capital.

ager Walter De Frece (husband of Vesta Tilley) refusing to cancel a clause which he has had inserted in the Award Contract, compelling artists who book for his company halls to pay him 10 per cent. of their salaries as agency commission or "office" expenses.

At the time of writing this epistle, the V. A. F. has threatened that if Walter doesn't climb down by Monday they will on Monday call a "strike" on all his halls.

The forthcoming theatrical features are as follows: A French company of players brought across Channel by Miss Andrews (play agent and producer) will, on Monday, start a week's season at Terry's Theatre, whereunto Forbes Robertson will, on the following Monday, transfer *The Passing of the Third Floor Back* from the St. James's. The latter theatre will be wanted a few days later by Actor-Manager George Alexander, who will then produce Alfred Sutro's new drama, to be called *A Builder of Bridges*.

Next Tuesday night Non-Actor-Manager Frederick Harrison will produce at the Haymarket Henry Arthur Jones's new comedy, entitled *Dolly Reforming Herself*. Lady Frederick, the anniversary of which was celebrated by Ethel Irving and company last Monday, will be withdrawn from the Haymarket tonight.

P. S.—I reopen this missive to add that, on calling on certain variety folk, including Walter De Frece, just now I find that Walter has given in (pro tem anyway), and that there will be no Variety (or Vaudeville) strike. At least not yet. So glad!

GAWAIN.

STARTLING ENTHUSIASM.

The Girls of Smith College Set New Standards for the Fair Sex in Their Welcomes to Players.

Richard Harding Davis was in Northampton, Mass., for the performance of *Vera*, the Medium, on Nov. 6, and made a speech to the delight of the Smith College girls, who packed the house and who, besides being enthusiastic admirers of Mr. Davis, were already in a state of characteristic fervor over Honnor Robson, one of their favorites. The audience was a brilliantly dressed and a gaily intimate one, and in such a state of enthusiasm that it kept applause going well through the interval between the third and fourth acts.

These college girls have fallen into a way of carrying their enthusiasms over favorite players to a point of somewhat excessive demonstration at the stage door after the play.

During the recent appearance in Northampton of Marie Dora their noise and force in storming the stage entrance, passages and the street outside was such that it is said that the actress was frightened to the extent of securing protection from the stage hands and police to get from the "mob" to the quiet of her hotel. Upon Nazimova's latest appearance the actress was almost carried by the surging crowd of girls for a distance of several blocks between the theatre and her hotel.

The girls' demonstrations within the theatre are inspiring, but to those unaccustomed to such freedom on the part of young women their vehemence about the stage door and the regions where strangers are not usually admitted is rather startling.

ASBURY PARK'S ADVANCE.

Asbury Park is rapidly becoming a rival to Atlantic City as a winter resort, which has become evident through the efforts of Walter Rosenberg, who is the manager of the Casino Theatre in the former city. A heating plant has been installed in his theatre and attractions playing there report that business is very gratifying. The Beach Commissioners of the city are also considering retaining a band of thirty-five musicians to give daily concerts on the boardwalk.

THE MAKING OF MADDALENA PRODUCED.

The Making of Maddalena, a modern play in four acts by Samuel Lewis, opened its season at Scranton, Pa., on Election Night, with Mary Emerson in the role of Maddalena. The first two acts are laid in one of the European capitals, Maddalena being one of the many models that are seen in the different art centers. Maddalena falls under the influence of some Americans and comes to New York. The later acts are devoted to her development.

CUES.

The friends of Mable Griffith will be pleased to learn that she is recovering rapidly from the effects of an operation which was most successfully performed at St. Joseph's Hospital, Baltimore, on Nov. 2.

Frank Lauren Rees was taken to the Middletown, Conn., hospital for the insane on Oct. 30, suffering from a mental breakdown following the death of his sister, Mrs. C. C. Hort.

Geoffrey Stein, who is now playing the role of Joseph Abrams in *The Man Who Stood Still*, has collaborated with George C. Hazelton in a play in which he will take the stellar role. Rehearsals will begin early in December.

James C. O'Neill, with Henry Horton in vaudeville, has just recovered from a serious operation performed at Providence Hospital, Seattle, Wash.

David Kessler has obtained from Henry B. Harris the exclusive rights in America to produce *The Ten and the Monks* in Yiddish.

IN CHICAGO PLAYHOUSES.

CONSIDERABLE ACTIVITY FOLLOWS ELECTION WEEK, WITH GOOD BUSINESS RESULTING.

Brown of Harvard in Stock—Adelaide Kelm Returns—The Right of Way—Mary's Lamb—The Angel and the Ox—School Days—Other Plays—Gossip of the Players.

(Special to The Mirror.)

CHICAGO, Nov. 9.—Adelaide Kelm's return to the Bush Temple Theatre last week was marked by a "reception" Monday night which must have removed all the regrets she had as an inheritance from her late unpleasantness in connection with Will J. Block's production of *The Devil at the Fine Arts Theatre*. The demonstration at the Bush Temple lasted several minutes and had all the snap and emphasis of sincerity. Having resumed her starring position thus joyously, Miss Kelm proceeded to play Peggy in *Pretty Peggy*, with her characteristic skill. Her comedy and her love and love confessions were all charming, and the houseful applauded tremendously. George Allison gave Garrick elegance and distinction without being especially tempestuous in the love scenes. He and Gertrude Rivers were greeted with hearty, interrupting applause, and the patrons seemed to get a comfortable feeling from seeing the three favorite actors in the cast again. The production, under the direction of Harry O'Neill, was handsome and complete. Manager Thannhauser now has in the Thannhauser company enough popularity and talent to keep the house full, as it was all last week.

Brown of Harvard, as produced at the College last week, was an exceptionally popular stock bill. Manager Marvin's handsome and unique theatre, with its single floor and its airy, dome-ceiling, was not big enough, in spite of its size, to hold all who came. Colin Campbell, the stage director, did wonders, considering stock hands, with the race scene, and it "went" from start to finish. Albert Morrison's Tom Brown was popular, virile and earnest enough in the strong scenes. Thais Magrane was an attractive Evelyn Kayson, and Camille D'Arcy a handsome and sympathetic Mrs. Kayson. E. H. Calvert's Thorne was good at all times, strong, natural and of better physique than a certain heavy in a downtown production, who did not appear well at all in racing togs. Farrell McKnight plays the emotional role of Wilfred well, and Morris McHugh was a popular Chubby. In the cast were E. Edward McMillan as Clayton Madden, Charles W. Dingle as Happy, Bertram Bates as Billie, Earl Seeling as the old clothes man, Smith Davis as Bud Hall.

The newest visitor of distinction in the Loop last week was *The Right of Way*, with Guy Standing and Theodore Roberts. The two stars supported by a thoroughly excellent company gave McVicker's a commanding prominence, and, in pleasant to report, attracted large audiences all week. The play, and the two complete characters of Charles Meade and Joe Portingale were fully appreciated, and newspaper critics all congratulated McVicker's patrons on their fine opportunity. In the company are Paula Gray, Dorothy Hammond, May Buckley, Evelyn Walla, Van Jones Phillips, Henry Marshall, Morgan Ingersoll, Walter Collins, Sidney Cushman, Alphonse Huetter, Philip LaFon, Harry Maynard, Kelo Henderson, Jenni Walla, Frank English, Edson E. Miles, Francis Duval, Averil Harris, Louise Le Bay, George Dornan, and Marcus Wilder. The rest of the production is on a par with the excellence of the company.

School Days, at the Great Northern, proved an exceptionally good production of its kind. It was bright, lively and tuneful. Janet Priest won such great popularity with the Great Northern that she will be a strong attraction whenever she returns. Eleanor Timberg was another recipient of unstinted applause. Mr. Edwards has built up and elaborated his vaudeville ideas with skill and deserves the success he is getting.

Richard Carle filled the immense Auditorium Theatre, with its 4,000 capacity, twice Sunday week. *Mary's Lamb*, with all its decorations and including the very moving pictures (silhouettes) of modern media, was given with a company almost wholly different from that at the Illinois. Sylvain Langlois sang Bill Blackwell and acted as it well, and Harry Montgomery was clever as Nightingale. Julia Ralph satisfied the popular notion of a strenuous wife, and Cecilia Rhoda was attractive as Cecilia. Nellie Brewster was rather handsome and intense as Phyllis. In the company were DeWitt Mott as the artist, Abbott Adams as the judge, and Winifred Gilraide, who made a little hit all her own, leading the Dutch chorus.

Manager Joe Pilgrim of the People's announces that Joseph Tinker, of the Cuba, will coach in Brown of Harvard at the People's.

Colin Campbell, stage director of the College, is perfectly at home putting on *The Heir to the Hoar*, as he was in the original cast.

Adelaide Kelm, with Hamlet to her credit, will soon be seen as Fortia in *The Merchant of Venice*, which Manager Edwin Thannhauser will produce elaborately next week at the Bush Temple.

The Maude Adams engagement at the Illinois has become a succession of capacity audiences. The star, the play and its author are easily holding their rightful own.

Caught in the Rain at the Marlowe last week helped to maintain the popularity of this cheerful, neat and prosperous family theatre. The well written, witty play held the audience closely and the company gave it surprisingly well. Stage Director Joseph W. Walsh revealed a complete setting for act 1 that would do credit to any stage, and the rain was just as wet as it ever was downtown. Manager Marvin's sufficiently capable advertising company made all the points. Albert Phillips did the dry point etching of Dick Crawford well but in his own leading-man way, and not as a Collier. Leila Shaw was an interesting Muriel, playing it easily and naturally. Edith Julian was a hit as Mrs. Meriden. Frederick Julian revealed a little in the part of Maxwell, but gave a good, effective performance. Lafayette McKee was a capital Andrew Mason.

Arthur Buchanan, of the Thannhauser stock at the Bush, will play Shylock next week, the leading man, George Allison, choosing to play Bassanio.

Good reports have been received of the try-out performances of A. Winning Miss, at South Bend and other nearby towns. It is being played into finished condition for the opening of the Garden about Dec. 1.

Lillian Mortimer is at the Academy this week in her new play, *A Girl's Best Friend*.

There was a bill de luxe at the Majestic last week, and Manager Lyman Glover entertained the usual big crowds all week. The clever playlet from the French, *The Van Dyck*, which Arnold Daly revealed to the delight of his admirers at the Studebaker some months ago, was the headliner, with Harrison Hunter in the part played by Mr. Daly. Mr. Hunter gave a very different impression, and yet it was generally good. He was assisted by L. Milton Boyle and Gerald King. The surprise at the close made the playlet a vaudeville hit. Frank Work and Rheindold Over were back again in their inimitable gymnastic work. Chicago's band leader, George Gilmore, had a conspicuous place on the bill with his Blue Band sketch. It finished well with the aid of some good singing by Anna Woodward, but the comedy possibilities of the Blue Band were seen to be still only partly developed. Edie Fay was as popular as ever, and Gibson's Norrelly Circus, a clever act, was a hit. Harry H. Richard got on well in a musical sketch, aided by Dorothy Daly and Adele Ferguson. The Eight Milemen were about as successful as the Meland Trio used to be.

Wine, Women and Song fared well at the Great Northern, with Benita, Nat Carr, Lew Hearn, James Mullen and his excellent quartette. There was some successful dancing in a Cohan by Alva Cogan, but after seeing Primrose a good deal of this style of dancing seems like saving wood.

A word from the West discloses that Lee Par-

vin, formerly dramatic editor of the *Society Times*, and press representative of Leland 1901, is in the company playing in Wyoming. Sidney Gibson, formerly of Chicago, is in the company, singing with the De Haven Sextette.

Meville H. Raymond has gone South in the interest of the *Revelation* and Henry's production of *The Revelation* with Mary Shaw and company.

Lee Kaulmar is to be starred in a new play next season. The *Flower of the Ranch*, in spite of certain estimates of it here while running at the Garrick, is meeting with general public approval on the road, according to all reports. Manager Harry Frazer, who went West with John Cort for two weeks, has prolonged his stay and will not return to Chicago until Nov. 15.

Way Down East will be at McVicker's beginning on Nov. 15. Denman Thompson is booked for two weeks early in December. In Old Kentucky will be the bill Christmas and New Year's Macklyn Arbuckle and the rest of *The Round Up* will return to McVicker's for four weeks early in January. Later the new English melodrama, *The Sims of Society*, will be seen at this theatre. Billy Johnson, formerly of Cole and Johnson, was a candidate for county commissioner here on the Independence party ticket, which got very few votes.

Astor Dillon, formerly of the Illinois box office, and recently appointed treasurer of the Garden Theatre, is seriously ill in a hospital with a malignant affection of the throat.

Arthur F. Dorak, formerly of the Illinois, has been appointed assistant treasurer of the International.

Martha was sung to large audiences all week last week at the International. *Ada Hamal* sang "The Last Rose of Summer" beautifully and gracefully responded to several encores at every performance. Joseph Sheehan sang the *Lionel* music finely, and Mr. Richards sang and acted Flunkiet exceptionally well. All the good old duets and quartettes were carefully done and enthusiastically received.

The Angel and the Ox, a new melodrama by John A. Preston, was unfolded at the Academy last week with success. The title is from the idea of an ox guided by a pretty young woman—a big, kind hero willingly led and commanded constantly watches over her to protect her. George B. Edwards as the heavy played with ability, and the angel and the ox were well done by Anson Varney, Fred Reynolds, and Ethel Jordan. There was a thrilling train race right down front between two engines, almost life size, whose cabs bumped and jolted very naturally. The production is under the direction of Holden Brothers and Edwards.

Loretta Taylor, Gordon Edwards, Gordon Mandelsham, Adelaide Fitz-Alan will support Mary Shaw in *The Revelation*.

Richard Collier will be on the opening bill of the Olympic Music Hall, which was not ready last Monday and is to open to-day. Burton Holmes will begin his travels here on Nov. 15 with *Our Own Hawaii*, at Orchestra Hall.

The American Idea comes to the Colonial on Dec. 6. David Warfield's engagement at the Garrick will begin next week. He will play *A Grand Army Man*. Several performances of *The Music Master* will be given.

J. E. Dodson will be in the *Sims of Society*, produced at McVicker's next April.

Paradise Alley, Four Fords, and Virginia Hazard are en route to the Majestic. The bill this week is: *The Naked Truth*, Modern Pochontas, *Nipke*, *Parrots*, Henry Leone and Olive Bracoe, Clifford Burke, Mimes Delmore, Hathaway and Siegel, Fernandes May Duo and others.

The Mollusc comes to Powers', with May Irwin as the mollusc, in February.

Francis Wilson will be the Thanksgiving bill at Powers'. Wachner's German company will play Schiller's *Wallenstein's Camp* and *The Piccolomini* at Powers' Thursday afternoon, Nov. 12.

Marie Salisbury, a youthful and successful Chicago singer, has accepted an engagement with the Western Vaudeville Association for a tour West.

The bills this week: Grand, Robert Mantell; Studebaker, Fritz Schell; Colonial, George Cohan; Garrick, Madame Nasimova; Powers', Pierre of the Plains; Chicago Opera House, Raymond Hitchcock; Illinois, Maude Adams; Auditorium, Richard Carle; McVicker's, Theodore Roberts and Guy Standing in *The Right of Way*; Princess, A. Stubbhorn Ciderella; La Salle, *The Girl at the Helm*; Whitney, *The Broken Idyl*; Colgate, *The Hair to the Hoar*; People's, Brown of Harvard; Marlowe, Ransom's Folly; Great Northern, School Days; Columbus, Mildred Holland; International, *Longhair*; Academy, Lillian Mortimer; Alhambra, *From Broadway to the Bowery*; Bijou, *Panhandle Pete*; Criterion, *The Sheriff of Angel Gulch*.

Madame Nasimova, after a successful week in the Master Builder, will close her engagement this week with *Contesse Coquette* and *The Comet*.

Manager Herbert Duce, of the Garrick, received an order from England to reserve seats for a performance of the David Warfield engagement. This is the first instance of the kind on record here.

OTIS COLBURN.

PHENOMENAL SUCCESS OF THURSTON.

To follow in the footsteps of a popular magician, who has reigned supreme in a class of his own for twenty years, is one of the most difficult tasks, but Thurston, the man whom Keller selected as his successor and who he declares will be the greatest magician the world has ever known, has already achieved a success and recognition that places him as one of the few box-office breakers of the past few months. Opening in Paterson, N. J., in August, the cities of Norfolk, Richmond, Montreal, Toronto, Philadelphia, Buffalo, Cleveland, Columbus and Indianapolis have been played, and in most of these engagements the houses were capacity.

The organization is now en route to New Orleans and then will go West, playing the largest cities until April, when the entire company of effects and paraphernalia, will be transported to South America, where Mr. Thurston will play long engagements in Buenos Ayres, Valparaiso, Rio Janeiro and other important cities for a season of four months, until his regular American season opens in September.

The expenses of the South American tour will run into many thousands of dollars, as over twenty tons of baggage will be carried and the distance covered will amount to over 14,000 miles.

Upon the completion of this tour Mr. Thurston will have the distinction of playing every civilized country in the world, as he completed in 1906 a tour of the world, embracing over two years and establishing the curious reputation that America has produced the greatest magician of the present century.

ISADORA DUNCAN AGAIN.

Isadora Duncan appeared at the Metropolitan Opera House last Friday afternoon for a special matinee. Walter Damrosch and the New York Symphony Orchestra furnished the music, which consisted of Beethoven's Seventh Symphony, together with numbers from Chopin and Schubert. Another matinee will be given next Saturday.

CUES.

Fletcher Norton, the dancer, and Juliette Dahn, formerly of the original Red Mill cabaret, have been added to the cast of *The Queen of the Moths* at the Garden.

Charles Fussy has been engaged to play Popoff in the Southern *The Merry Widow* company.

Alexander Gaden has been specially engaged by Edward G. White to support Mollie Hadden in the new play in the *Flare of the Torchlight*.

Irma Moore has been engaged for the leading role in *Blue Jeans*.

Marion Shirley has been engaged to play the maid in Henry W. Savage's *Western The Devil* company.

THE ACTORS' SOCIETY.

ENTHUSIASTIC PLANS FOR MR. WISE'S MATINEE, FRIDAY, THE THIRTEENTH.

Florence Coventry Joins the Morrison Stock Company at Memphis—Fred Sinton's Showhouse Braves Scare the Van Williams—Engagement Department's Brisk Business—Personal Items.



The above is an excellent likeness of Florence Coventry, an enthusiastic member of the Actors' Society.

Miss Coventry's first appearance on the stage was with Viola Allen in *The Palace of the King*. The following season she played with Henrietta Croaman at Wallack's Theatre, and afterward was engaged for the southerly role in *The Heir to the Hoar* at the Hudson Theatre. Before the close of the New York run she was given the part of the mother-in-law and the same company in San Francisco when Nora O'Brien was out of the cast on account of illness. Miss Coventry has had considerable experience in stock, having played with the Proctor Stock company, the Empire Stock in Toledo, and has been engaged by A. B. Morrison for his stock company which is to open at the New Jefferson Theatre, Memphis, Tenn., on Nov. 16.

Will T. Chatterton is with the County Chairmen, playing the Western cities.

Bertha Wilton, who last year was with Ed Blondell, is playing Olga in Al. Field's travesty of *The Devil*.

J. A. Gustum is playing the heavy in *The Ninety and Nine*. His wife, Ida N. Hills, is playing Cindy in the same production.

Lindsay J. Hall is with *A Message from Mars* company, playing in the South and West.

Clem Bevins is making a big hit in his impersonations in *The Frivolities* of 1918.

Good news comes from Frederick R. Seaton, who went to Salt Lake City to join a new Orpheum sketch entitled *A Modern Pochontas*. The set proved to be unsuitable for presentation until Mr. Seaton rearranged it, and it now receives the best notices on the bill and is a headliner. The act carries several real showhouse performers on the bill in terror. Mr. Seaton's ability as a portrayal of Indian characters is well known, and the notices say "This is better than ever."

Frank H. La Rue is playing the leads with the Wolfe Stock company at the new Auditorium Theatre, Wichita, Kan.

William Foran and Maurice Wilkinson are making individual hits in Harrison Armstrong's sketch, *A Spotless Reputation*.

John Sutherland is playing in the Eastern company of *Gris*.

Harry Lane has been engaged for the part of Toby with Edith Taliaferro in *Polly of the Circus*, which opened last night in Troy, N. Y.

George Riddell is with the Winnipeg Stock company, Winnipeg, Can.

Royal Dana Tracy has been engaged to create a part in Charles Taylor's play, *Yosemite*, which is to open on Nov. 28. The cast includes James Burke, Theodore Babcock, Julia Blanc, and Edward Wade.

May McKay is playing Miss Perkins with Edith Taliaferro in *Polly of the Circus*.

Paul Terhune is playing Giuseppe, the Italian organ grinder, in *The Hummy and the Humming Bird*, under the management of Max Zeisler.

Elisabeth McNeill has been engaged to play Mrs. Willoughby in *Polly of the Circus*, with Edith Taliaferro.

Nellie Lindroth is playing with Mabel Taliaferro in *Polly of the Circus*.

Alfred C. Fisher is rehearsing with Cameo Kirby, Nat Goodwin's new piece.

Arthur De Voy and his wife, Evelyn Faber, are playing with the Cansman company this season.

Don Merrifield is with A. Stubbhorn Ciderella company, playing at the Princess Theatre, Chicago.

Romaine Fielding is stage director with Sure-Shot Sam company, which is playing Western cities.

Seth Cabell Halsey has been engaged by Harry Hamilton as leading man with the Beta May Stock company, opening on Nov. 9.

Hector Pitt is playing with *The Virginian* company in Pittsburgh this week.

Ira Donette, who left the legitimate for vaudeville, has a novelty mammy act in which she opens with a moving picture and introduces her wonderful pickaninny dog.

William J. Madden is playing with the stock company at the Grand Theatre, Iowa, Kan.

Al. Phillips is playing the leads with the Marlowe Stock company at the Marlowe Theatre, Chicago.

Charles Stanley, who is in his third season under the management of W. A. Brady, is touring in Divorcees with Grace George. Mr. Stanley thinks Mr. Brady is a good man to tie to.

Florence Foster is playing with the Brown of Harvard company this season.

The following managers transacted business through the society last week: Luke Connors, Howard Hall, Charles Frohman, W. J. Gilman, Dudley Digges, Benjamin Chapin, Wilmer and Vincent, and Hasetine and North.

The regular meeting of the Board of Directors will be held to-day, Tuesday, at 3 o'clock.

The next "stunt" of the Actors' Society will take place Sunday, Nov. 15.

Don't forget FRIDAY, THE THIRTEENTH, there will be a special matinee of a Gentleman from Mississippi at the Bijou Theatre, the entire proceeds of which will be donated to the Actors' Society of America.

E. T. Stetson died at his home, 483 Ridge-

wood Avenue, Brooklyn, Friday, Nov. 6, at 8.30 P. M. Funeral services were held Monday, Nov. 8.

Members or their friends will confer a favor upon the society by forwarding the addresses of the following members, that mail may be forwarded: Amelia Baker, Ethel Harrington, Helen Beaumont, Allen Bennett, Harry Bliska, Harry D. Byers, Alva Perry Byers, Arthur J. Coleman, J. Hay Cowser, William Collington, Henry Davies, Joseph Deming, Marie De Traca, Charles H. Drew, Maude Dudley, Laura Eastlake, H. Y. Edwards, Mrs. E. A. Eberle, Jeannette Elberts, Raymond Fisher, Frederick Marion, Richard Griffin, Alma Hachway, Wallace Hopper, Robert Hyman, Charles E. Justice, Ruby M. Kendall, Perle Lander, Albert Mahan, Sydney Mansfield, James B. Martin, Lawrence Martin, Sam Mitchell, Phyllis Norton, James R. Mulvey, Frances McHenry, A. F. McLaughlin, George McVean, Len B. Parker, Minnie Dixon Parker, J. J. Pierson, Jess Rain, Ward Remmiser, Genevieve Reynolds, William H. Rightmire, Albert Sackett, Walter P. Scott, Rachel Sterling, Winifred Stewart, Jay C. Taylor, Nettie Van Sickle, Edw. N. Wallock, Henry Warwick, Rose Watson, Harriett Willard, Lee Willard, Wilmet Williams, Fenton Wingate, Burt C. Wood, Alice Madras.

ACTOR'S CHURCH ALLIANCE NEWS.

Local and National Headquarters, 530 Seventh Avenue, New York.

Members of the New York Chapter are earnestly reminded that the November chapter conference meeting will be held on Thursday, Nov. 12, at St. Chrysostom's Parish Hall. The limited number of such meetings provided for by the constitution, makes it necessary to the vital interests of the Chapter that a full attendance may be relied upon. The Board of Directors especially desire that there be a candid review of their work thus far accomplished, and that every member having suggestions to make affecting the finances or other affairs in the Chapter will cordially and frankly present the same. The Chapter has many interesting projects in view for the coming season, all its committees are prepared to do efficient work, and the hearty co-operation of the Chapter freely and wisely expressed at this meeting is all that is needed to carry the season to a gratifying success.

The monthly service of the Chapter is appointed to be held at Manor Chapel, 348 West Twenty-sixth Street, on Sunday evening, Nov. 15. The preacher will be the Rev. James P. Palmer, pastor of this efficient and well-known Reformed Church and a devoted chaplain of the Alliance. Special music by the chapel choir. As this is the first Alliance service to be held in this attractive chapel since its reconstruction it is earnestly hoped that a large representation from both church and stage will be present to accept the religious hospitality so graciously and kindly extended. On Thursday, Nov. 19, the November reception will be held at the parish rooms in the above named chapel, and a cordial invitation is extended to all friends of the Alliance in which the parishioners of Mr. Palmer heartily unite.

The New York Chapter extended its congratulations with floral offerings and messages of loyal affection to the Rev. T. H. Hill, its honored president, on the occasion of his birthday, Nov. 7. Some interesting entertainments are in preparation to be given under the auspices of the Ways and Means Committee for the benefit of the New York Chapter.

By invitation of the Brooklyn Women's Club, Charles T. Catlin, of the New York Chapter, will speak at their November monthly meeting on Monday, Nov. 23, on "Old Time Plays and Players."

A very successful euchre was given by the Brooklyn Chapter in the Hotel Imperial Wednesday, Nov. 4, for the benefit of the fund for the hospital bed. Theatre parties and other interesting entertainments are in preparation for the early enjoyment of the Chapter and its friends by their Ways and Means Committee under the chairmanship of Mr. Unckles.

The recent severe bereavement of Mrs. Spooner in the death of two brothers has called forth many touching expressions of sympathy and sorrow not only from this Chapter, with the presidency of which she has been so long identified, but from all the Chapters, in recognition of the general sorrow at the bereavement of the president of the National Council.

LETTERS TO THE EDITOR.

Testimonial to Rose Eyring.

PORTLAND, ORE., Nov. 2.

SIR: Rose Eyring, the eminent actress, now residing in Portland, Ore., has through illness become almost incapacitated for any regular work and on account of recent unfortunate speculations, she is now absolutely penniless. Her friends here have determined to give her a benefit. The managers of the Northwestern Theatrical Association (Messrs. Hellig, Cort and Baker) as well as the other managers here, have volunteered to do their utmost to make it a success. Mr. Hellig has given his theatre for Thursday afternoon, Nov. 12, when a mixed bill will be given with attractions from all the other theatres.

Our dear "Lady Rose" is just as proud, cheerful, witty, bright and philosophical as she has always been since first I had the pleasure of knowing her personally. She would never ask for help, but fortunately have taken the matter in hand. Will you kindly publish my letter and draw general attention to the matter? I feel sure that the dear lady has many friends in the East who would be glad to contribute to this fund.

We are trying to raise a little comfort to a woman who was a great artist in her day, and is now seventy years of age—a woman who throughout her life cast her bread upon the waters in many directions with no thought of its returning.

The direction of the benefit has been left in my care, and any cheque or contribution may be sent either to Calvin Hellig, of the Hellig Theatre, George L. Baker, of the Bungalow Theatre, or as below.

Thanking you in advance for the space for this letter and feeling sure you will help this most just and worthy claim as far as possible, I remain, yours respectfully,

MINA CAULIUS GLASON,
Baker Stock Company, Bungalow Theatre,
Portland, Ore.

Boston Geography.

AMSTERDAM, N. Y., Nov. 6.

To the Editor of THE DRAMATIC MIRROR: SIR: In last week's MIRROR Milton Nobles makes one or two strange mistakes in his "Short talk." He mentions the Boston Museum as having stood on Washington Street, and speaks of William Warren coming out of the Museum door and walking down Washington Street, which he could not possibly have done, as the Boston Museum was on Tremont Street and would have been obliged to go either down Court Street or along Tremont Street until he came to School Street, down which he could have walked to Washington Street. And though Mr. Nobles is correct in saying there was a graveyard next to the Museum, I think he would be giving hitherto unheard of information to Bostonians if he could tell them where in the last thirty or forty years there has been a graveyard on Washington Street. People outside of theatrical life often write incorrectly about theatrical affairs, but Mr. Nobles, having played many starring engagements in the famous Boston Museum. Sincerely yours,
EDWIN MATHIAS.

CHAS. K. CHAMPLIN

Breaks All Records

AT THE STATE STREET THEATRE, TRENTON, N. J.

"This is to certify that Chas. K. Champlin and his big repertoire company of twenty-nine players played the State Street Theatre, of Trenton, N. J., week of Nov. 2, to the biggest week of repertoire business ever done in this theatre. Big houses prevailed all week, Friday night being the largest, when he played to 2258 paid admissions. The acting company was the best ever seen here and the eight big vaudeville features were the talk of the city."

I. C. MISHLER, Manager.

FRED. FISHER, Resident Manager.

DEATH OF VICTORIEN SARDOU.

THE CAREER OF THE FAMOUS FRENCH DRAMATIST ENDS IN PARIS.

His Romantic History—Success Won through Sheer Perseverance—His Many Plays, Some of Which Had a Great Vogue—A Writer for Famous Theatres and Actors.

Victorien Sardou died of congestion of the lungs in his Paris apartment, 64 Boulevard de Clichy, on Nov. 7, at three o'clock in the morning. He had been removed from his chamber at Marly a week before. Immediately after his death his sons notified President Fallieres, Prime Minister Clemenceau, and the Director of the French Academy. The passing of M. Sardou makes the sixth vacancy that has occurred this year in the Academy.

Victorien Sardou was born in Paris on Sept. 7, 1831. His father was Antoine Léandre Sardou, a poet, professor, who did occasional literary work. Victorien was intended for a doctor and after his early education he studied medicine for a time. The family fortune was not sufficient to permit him to continue, and he was obliged to discontinue his studies and turn to profit the knowledge he already possessed.

His first literary work was for newspapers and reviews, and he became a sort of book-seller's hack, turning out material to order, working on such publications as the encyclopedia of Firmin-Didot, and living in a garret in the Quai des Augustines. In 1853 he wrote his first drama, *La Taverne des Etudiants*. He sent it to the Odéon, where it was received and had its first hearing through the interest taken by Mlle. Berengere in the handwriting of the young writer. The play was a failure so great as to almost dishearten the author. He returned to his garret.

An attack of typhoid fever brought about a friendship with a young actress, Mlle. de Brécourt, who lived in the same house and nursed him out of charity. When he recovered they were married. It happened that his wife was a friend of Virginia Dejazet, who was about to open a theatre in the Boulevard du Temple. She offered to consider a play by Sardou. He wrote *Odéon*, a farce, adapted from Voltaire's story. Dejazet accepted it and produced it successfully. The censor prohibited the piece, and it was replaced by *Pigault's First Years*. In the meantime Sardou had written *The Hunchback*, in collaboration with Paul Féval, Bernard Palissy, refused by the Odéon, and a *Weed Flower*, the manuscript of which was lost at the Ambigu Theatre. Sardou was now on the verge of success. He offered a five-act play, *Paris Inside Out*, to the Gymnase, which, on the suggestion of Scribe, was refused. His next play, *Nervous People*, attracted the manager's attention, and his third attempt, three acts of a drama that became the famous *Scramblers*, was accepted. Its first performance was a triumph. In quick succession he had offered one play at the Palais Royal, three at the Vaudeville, four at the Gymnase, and one, *La Papillonne*, at the Theatre Francaise.

In 1860 came *Les Petites des Mouches*, successful from the start, and translated into English under the title of *A Scrap of Paper*. In 1863 he was writing for the leading theatres of Paris, and in that year received the cross of the Legion of Honor. *Les Diables Noirs* was brought out at the Vaudeville about this time, after being prohibited by the censor, and aroused a storm of condemnation from the press. Two years later he produced *Le Roi Carotte*, a fairy opera with music by Offenbach; *Rabagas*, a political comedy; *L'Oncle Sam*, a satire on the United States; *Les Merveilleuses*, *Piccolino*, and, in 1877, *Dora*, a comedy in five acts that achieved great success in France and in this country, where it was one of the triumphs of the Wallace's Theatre Stock company, under the title of *Diplomacy*.

In 1877 he was elected a member of the Académie Française, when he had already amassed a fortune from his work. In 1872 he had married again, his first wife having died in 1867. His second wife was Mlle. Anne Bonill, daughter of the conservator of the Museum of Versailles.

Among the most important of his works of this period may be mentioned *Divorcés*, *Danielle Rochet*, *Seraphine*, *Férol*, *Odette*, *Belie Mamma*, *Marcelle*, and *Pamela*. *Fédora*, *Théodora*, *La Tosca*, and *Cleopatra*, all written for Sarah Bernhardt, were produced between 1882 and 1890. *Gismonda* and *Madame Sans-Gêne* were written in 1893 and 1894. *Thermidor* came in 1891. *Robespierre* was produced in 1902 and *Dante* in 1903, in both of which Sir Henry Irving appeared. His last play, *L'Affaire des Poisons*, was produced in Paris a few months ago, and is playing to crowded houses.

A chronological list of Sardou's plays follows: *La Taverne des Etudiants*, 1854; *Les Premiers Armes de Pigault*, 1859; *Les Gens Nervous*, 1859; *Les Petites des Mouches*, 1860; *Les Femmes Fortes*, 1860; *L'Œuvre*, 1861; *Piccolino*, 1861; *Les Intimes*, 1861; *La Papillonne*, 1862; *Le Perle Noir*, 1863; *Les Ganaches*, 1863; *Batailles d'Amour*, 1863; *Les Diables Noirs*, 1863; *Le Dégel*, 1864; *Don Quichotte*, 1864; *Les Pommes du Volain*, 1864; *Capitaine Henriot*, 1864; *Les Vieux Garçons*, 1865; *La Famille Bonillon*, 1865; *Nos Bons Villages*, 1866; *Maison Neuve*, 1866; *Seraphine*, 1868; *Patric*, 1869; *Fédora*, 1870; *Le Roi Carotte*, 1872; *Rabagas*, 1872; *Les Merveilleuses*, 1873; *André*, 1873; *L'Oncle Sam*, 1873; *La Haine*, 1874; *Férol*, 1875; *Dora* (Diplomacy), 1877; *Les Bourgeois de Pontarcy*, 1878; *Danielle Rochet*, 1880; *Odette*, 1881; *Divorcés*, 1881; *Fédora*, 1883; *Théodora*, 1884; *La Tosca*, 1887; *Cleopatra*, 1890; *Thermidor*, 1891; *Gismonda*, 1894; *Spiritisme*, 1897; *Madame Sans-Gêne*, 1897; *Pamela*, 1898; *Robespierre*, 1902; *Dante*, 1903; *La Piste*, 1906; *L'Affaire des Poisons*, 1907.

HACKETT'S TOUR TO BE RESUMED.

Quite recovered from the severe and painful injury to his foot which made it necessary for him to terminate his engagement at the Hackett last month, James K. Hackett is due to return to town to-day from Canada, where he has been enjoying a short rest, mental and pedal. The rehearsals of the productions of *Zerkow* and *Madame* which he had successfully earlier in the season, are to begin immediately, and the tour will be resumed Nov. 23.

GOODWIN-GOODRICH MARRIAGE.

Nat C. Goodwin and Edna Goodrich were married on Nov. 8, at the home of Mr. Goodwin's parents, 80 St. Botolph Street. Those present at the ceremony included Mrs. Nathaniel Goodwin, Mrs. Stevens, the mother of the bride; Mr. Weston, Mr. Goodwin's manager; J. B. Melville, of New York, and William Hinchley, of Boston. This is Mr. Goodwin's fourth marriage.

EDWARD G. GILMORE DEAD

Owner of the Academy of Music Passes Away—His Career as a Metropolitan Manager.

Edward G. Gilmore, owner with Eugene Tompkins of the Academy of Music, died at his home, 78 Irving Place, on Nov. 5, of peritonitis. Mr. Gilmore has been ailing for the past year, and several weeks ago underwent a surgical operation for an abdominal trouble, but it did not bring the expected relief. Up to the Saturday before his death he continued at his office at the Academy, but on that day he collapsed and was taken to his home. At his bedside when he died were his wife, his physician, Dr. John Rogers, and his business manager, Eugene Van Dusen.

Mr. Gilmore was born in Stafford, Conn., sixty-nine years ago. He came to New York at the age of fifteen, a penniless boy. His first position was at the old Metropolitan Hotel, then managed by the Leland, and the proximity of Niblo's Gardens to the hotel gave the youth his first acquaintance with theatrical life. He later became the buying agent for the Windsor Hotel, where his knowledge of liquors made him valuable. For a number of years he continued in the hotel and saloon business, and accepted a position in the Department of Public Works, which he retained until the Spring of 1875, four years later, when P. T. Barnum sold him an unexpired six months lease of the old Hippodrome Depot, on the site of the present Madison Square Garden. It was fitted up at considerable expense, and the new manager, engaged Patrick Gilmore's Band to give a series of concerts. The place was called Gilmore's Garden, and was popularly supposed at the time to have been named after the orchestra leader. E. G. Gilmore never thought it worth while to correct the impression, and many people who recall the old amusement building still associate its name with Patrick Gilmore. Theodore Thomas and his orchestra followed the Gilmore season at the Garden, and gave a number of concerts, for which E. G. Gilmore paid a handsome price to the interpreter of classical music. Offenbach, the great composer, conducted an orchestra under E. G. Gilmore's management and drew immense audiences. While Mr. Gilmore had control of the Garden he made \$75,000 a year, but this gratifying income was suddenly cut off in 1877 by the opening of County Island, which became the amusement magnet of the city and drew everybody out of town. Niblo's Garden was his next venture.

This amusement resort had seen several successes and failures under the management of Jarrett and Palmer when Mr. Gilmore leased it. The house opened with a production of the Kralffy called *Enchantment*, under the new manager, and every one expected to see it fail. But the place met with a great success. In December, 1887, Mr. Gilmore, with Eugene Tompkins, bid for the Academy of Music at public sale and bought it for \$350,000. A month afterward the man from whom they purchased the property wanted to buy it back and offered a bonus of \$50,000, but the owners refused to sell. When *The Old Homestead* played at the house the next year the business was so great that Gilmore and Tompkins were able to pay off \$125,000 of the purchase money out of the profits of that successful rural play. In four years that play paid off the entire sum.

During his management of the Academy of Music he has remained independent of all managerial combinations, never entering into any of the disputes. His theatre is acknowledged to be the best paying theatrical property in the city. All of the important stars have appeared there, and in the last few years engagements have been played by Mrs. Fiske, Julia Marlowe, E. H. Sothern, Mrs. Leslie Carter, Blanche Bates and other well-known stars. Two weeks ago *The Old Homestead*, from which Mr. Gilmore and Mr. Tompkins made so much money, was the attraction at this house.

In 1885 Mr. Gilmore married Jessie L. Schwerdt, the daughter of a portrait painter and herself a contralto singer at the Fifth Avenue Baptist Church. Besides his widow he leaves two brothers, D. O. and Charles Gilmore, and one sister, Mrs. Esther Gardner, who lives in Springfield, Mass.

The funeral at the residence on Sunday was private, but on Saturday the friends of Mr. Gilmore were given an opportunity to pay their last respects to the dead manager. The burial was at Woodlawn.

At the services at the Irving Place residence on Sunday afternoon many prominent managers and players were present. Eugene Tompkins, who is quite ill in Boston, was unable to be present, and Quincy Kilby represented the veteran manager. Other prominent theatrical men and women present included David Belasco, Daniel Frohman, Frank McKee, Eugene Van Dusen, Benjamin Koeder, William Smythe, A. W. Dingwall, Al. Hayman, George Weitz, William Connor, Fred Burt, William Newman, Bruce Edwards, Fred Stone, David Montgomery, Edward G. Rice, William Cranford, William Leary, Mr. and Mrs. L. C. Gardner, Dwight O. Gilmore, Mr. and Mrs. Thomas O. McGill, Mrs. David Warfield, Julia Marlowe, Blanche Bates, Mr. and Mrs. Ernest K. Coulter, Acton Davies, Thomas F. Smith, Mrs. Carl Schultz and August Lichow. Many beautiful flowers were piled about the room in which the services were held, among them being tributes from E. H. Sothern, Fritz Scheff and the Theatrical Managers' Association.

TREASURERS' CLUB MEETS.

At the annual meeting of the Treasurers' Club of America, held at the Metropolitan Opera House, on Nov. 7, a new set of by-laws was adopted and the following board of officers elected: James H. J. Scullion, Wallack's, president; J. W. Cane, of Brooklyn, vice-president; Walter M. Cox, Garden, recording secretary; Louis A. Morganstern, Knickerbocker, financial secretary; Jed F. Shaw, Broadway, treasurer; Max Hirsch, Metropolitan Opera House; Earl S. King, Garden; John Osborne, Astor; Arthur J. Sheldon, Sol De Vries, Hippodrome; A. G. Faber, Manhattan Opera House, and Ralph W. Long, Herald Square, governors. It was decided to arrange an annual entertainment and four social meetings during the year. The first social meeting will be on Dec. 5 at midnight.

MRS. COLLIER LOSES JEWELS.

Louise Allen (Mrs. William Collier) appeared in court last week as complainant against Charles E. Conway, whom she charged with having stolen \$2,000 worth of jewelry from her apartment at 315 West Ninety-fifth Street. Conway is said to have admitted the theft, the police claim, and declared that the jewels are in the possession of an accomplice. He was held in \$2,000 bail for examination on Wednesday.

EUGENE TOMPKINS ILL.

Eugene Tompkins, business partner of the late E. H. Gilmore, is seriously ill at his home in Boston, though not in immediate danger. He has been in poor health for the past year.

IN BROOKLYN THEATRES.

For the first time in Brooklyn, The Great Divide, with Henry Miller, is seen this week at the Montauk Theatre. Supporting the star are Edith Wynne Matheson, Laura Hope Crews, Mrs. Thomas Walford, Charles Gotthold, W. J. Butler, Charles Wynne and others who appeared prominently in the original cast. Next week, *The Lion and the Mouse*.

Nance O'Neill appears this week at the Grand Opera House in *Agnes*. Among the players are Nellie Malcolm, John A. Mieson, Charles Lane, Lissie Good, Clara Bracey and Sam B. Hardy. Next week, *The Gay Musician*.

Frank Daniels in *Miss Hook of Holland* is seen this week at the Broadway Theatre. There is every indication that the business done with several weeks ago downtown at the Grand Opera House. The Round Up is due next week.

The annual visit of The Old Homestead this week at the Majestic Theatre is simply a repetition of its former prosperity here, and capacity houses will be the rule. Next week, *Wright Larimer in The Shepherd King*.

Secret Service is the offering by the Crescent company at the Crescent Theatre this week. Edward Mackay gives a creditable portrayal of Captain Thorne, and Laura Lang as Edith Varney leaves nothing to be desired. Edward Cummings as Arrelsford gives a very pleasing performance. The rest of the players appear in appropriate roles. The stage settings are in good taste, and the whole production shows careful management. Next week, *The Regeneration*.

The Henrietta is presented by the Spomer Stock company at the Park Theatre. Ben F. Wilson is the star this week, and his performance of Van Alstyne makes him worthy of the distinction. Edwin F. Curtis has a splendid part, and as usual does justice to it. Harold Kennedy has the comedy part of Bertie, and he keeps the audiences in roars of laughter. Jessie McAlister gives a charming performance of Mrs. Opeyde. Next week, *The Sword of the King*.

Louis Leon Hall gave one of the best performances of his career Monday night, when he appeared in the title-role of Robert Emmet, this week's offering of the Cora Payton company at the Lee Avenue Theatre. Mr. Hall made a speech at the end of the second act, and when he finishes his work this week he will find himself an idol of the Payton clientele. Miss Phillips showed her usual talent in her depiction of Sarah Curran. The others did well, and the costumes and scenery were very pretty. Lee Sterritt staged the play in an excellent manner. Next week, *The Marriage of William Ashe*.

Through Death Valley, one of the most picturesque and realistic melodramas that visit this borough, is seen this week at the Bijou with a good cast, including George Pickney, Harry Morton, Dolly Dupree, Daniel Dagand, and Charles Wright. Next week, *Joe Welch in The Poddler*.

The Ninety and Nine, with Bayona Whipple at the head of a clever company, is the attraction this week at the Folly Theatre. The Life of an Actress next week.

At Blancy's Theatre this week the offering is *It's Never Too Late to Mend*. The presenting company is a good one.

Quincy Adams Sawyer will be produced at the Academy of Music Nov. 24, 25 and 26.

The Gotham Company produces *The Still Alarm* this week. The full strength of the company is used and the scenic effects are a feature. Next week, *Hands Across the Sea*.

His Terrible Secret is offered this week at the Columbia Theatre. The company includes a number of clever players. Next week, vaudeville and moving pictures.

VAUDEVILLE.

The Orpheum bill this week is Arnold Daly and company, James Harrigan, Clarice Mayne, John Hyams and Lella McIntyre, the McNaughtons, Eldridge, Ten Dark Nights, Emma Ross and Hanks and Wall.

At the Greenpoint Theatre are Karno's English Fantomine company, Y. Colonial Sepotite, Charlotte Barry and company, Findlay and Burke, Fiedler and Shelton and Yamamoto Brothers.

The Fulton has Amelia Bingham, Grace Hazard, Vasco, Three Rohrs, Frank Bush, Mirsky Gynt, Alexandra and Bertie and Oswald Williams.

Keeney's offering this week is Virginia Harned, Carrie De Mar, Borani Troupe, Musical Cobellia, Swan and Bombard, Ed Marion, Kilpatrick and Smith and Emerson, and Morton and La Trisha.

BURLINGAME.

The Rents-Bantley company, presenting *The Married Widow*, or, *Three Weeks of a Soul Kiss*, is drawing large audiences to the Olympic Theatre this week. The special feature of a good old Five Bantley Sisters.

The Fircroft Family appear as the extra attraction with the Gay Masqueraders at the Star Theatre this week. Donovan and Arnold, and Harry Emerson are in the olio.

Harry Bryant's Extravaganza company in *Gee Whis*, introducing Fred Wyckoff and other comedians, entertain this week at the Gaiety. J. Francis Dooley and Corinne Sales is the extra feature. The Clippert Trio, Smith and Meakin, and Buck Brothers appear in the olio.

The Empire Show, headed by Roger Imhof and surrounded by clever comedians and dancers, is the attraction this week at the Empire Theatre. The Rollickers due next week.

GERMAN DRAMATIST TO LECTURE HERE.

Dr. Carl Hauptmann, a German author and dramatist, arrived in New York last Saturday to deliver a series of lectures under the auspices of the Germanistic Society of America. This is Dr. Hauptmann's first visit here. His writings *Moses*, a drama; *Einhart der Laechler*, and *Graf Michael*.

CHARLES T. K. MILLER ILL.

Charles T. K. Miller is at Miss Alston's Sanitarium in a serious condition. He underwent a severe operation early last week and his recovery has not been as rapid as his physicians desired. Late yesterday afternoon his condition showed no change.

THE GARDEN DEVIL TO DEPART.

This will be the last week of *The Devil at the Garden Theatre*. On Nov. 23 Henry E. Dixey will appear there in a new play by Edith Ellis, entitled *Mary Jane's Pa*. Next week the play will be given out of town.

MRS. FISKE'S NEW PLAY.

Salvation Nell, Mrs. Fiske's new play, by Edward Sheldon, will open at Providence next Thursday, and will come to the Hackett Theatre on Tuesday, Nov. 17. There will be forty players in the cast.

PROFESSIONAL DOINGS.

Irene Moore, who was to have originated the leading female role in Paul Armstrong's new play, *Blue Grass*, at the Majestic Theatre last night, was obliged to withdraw from the cast on account of a sudden attack of tonsillitis. As no lengthy or dangerous sickness is anticipated, however, she will take up the part as soon as her physician allows her to do so.

Undergraduates of Cornell University will give a performance of *Alt Heidelberg* at the New German Theatre on Nov. 16.

The Maude Odell who is just over from England to appear in vaudeville must not be confused with Maude Odell, who is playing an important part in *Love Watches*, with Billie Burke at the Lyceum. The latter young woman is making a hit as *Linda* in *Madame* in the play, and adds a good deal to the success of the production.

Grace Merrett is to revive *When Knighthood Was in Flower* next week for a tour, opening at Brooklyn on Dec. 7.

Fred G. Andrews has signed to manage one of the Granatnik companies, joining at Youngstown, O., on Sunday, Nov. 8. Mr. Andrews was offered the business management of the James Well stock company at the Alhambra Theatre in Baltimore, but the offer came just after he had arranged to go with Manager James W. Castle. Mrs. Andrews will remain in New York for the Winter.

The apartments of Frank Chapman, formerly a manager of The Vanderbilt Cup company, were entered by burglars last Friday night and booty to the value of \$2,000 stolen. Mr. Chapman lives at 133 West Forty-third Street, and he and his wife are now appearing at one of the Broadway theatres.

AL H. WILSON'S SUCCESS.

Two Minnion correspondents weekly forward the news that the celebrated comedian, Al. H. Wilson, known as the "Singing Ambassador of German Dialect," in his new offering this season, entitled *When Old New York Was Dutch*, under the management of Sidney R. Ellis, is playing to very large and oft times capacity audiences in the various cities visited. It appears to be the consensus of opinion by press and public that the above play is the best which he has ever had. In Baltimore, Washington, and St. Louis, at the first shows, the managers give expression to their gratification over the attraction's artistic and financial results, while those in the smaller cities are no less enthusiastic, as shown in the advertisement in another column.

In addition to Mr. Wilson's large personal following, the introduced songs and musical numbers lend additional enjoyment, especially the two musical acts entitled *Helen* and *"The Old Chimney Corner"*. These are "The Wandering Minstrel," a strong and refrain, and an ensemble, *"The Soldiers of the Camp"*, which introduces with the aid of a finely trained chorus the well remembered songs of *"A Sea of Hoses"*, *"The Low-back Car"*, *"Tom Moore's Believe Me It's All True"*, *"Young Charles"*, *"I've Just Got to Get Acquainted"*, *"Down on the Swanne River"*, and *"Dixie"*, and in between times, by way of variety, there is a German folk song or two, which constitute a musical programme containing attractiveness than any this clever singer has ever before given.

The company is first-class, since in a list of over twenty-five are the names of Irene La Plante, Florence Bindley, Julia Barchelder, Florence Bindley, William Balfour, Ross O'Neal, Richard Milly, Ross Mobley, etc.

Mr. Wilson's large personal following, and judging from the number of high class theatres in which this favorite artist has played and the results obtained at his appearances, both Mr. Wilson and his company are to be congratulated on their very successful return in a Presidential year, which usually means a very dull theatrical period.

An Australian tour is now under contemplation beginning March 1, 1910, contracts having been submitted awaiting signature.

FLORENCE BINDLEY'S PLANS.

A Minnion representative called upon Florence Bindley the other day at the York Hotel and asked about her plans for next season.

"I've been so busy this season in the new play, *In the Nick of Time*, and attending to my property, that I haven't had time to even think of future plans," replied Miss Bindley.

Just then the telephone rang. "Hello! Who's this?" she asked. "Oh, you excuse me one moment, please," and turning to the interviewer she said, "This is my real estate agent, Mr. Findley. Then she turned again to the 'bored' who's that?"

"Will I trade one of my houses in Borough Park, Brooklyn, for a farm of 300 acres? Say, do I look like a farmer? Why, I've never even seen a farm. I've been travelling since I was three years old. I'm a trouper! What's that?" asked her ambitious agent.

"On the stage, your honor. Now you just keep the house rented, or, if you get a chance, you may sell the house at Fifth Avenue and Fifty-eighth Street for \$15,000. Good-bye."

This ended the colloquy by wire. Turning to the interviewer Miss Bindley said: "Isn't it funny the way some people die on the telephone? Do you know that when I am at home in the summer they flock around, bring the whole family, stand out in front of the house and pass out beautiful compliments as 'That's where the actress lives.' 'That's her nest there in the flower garden.' 'I've just going to get acquainted so I can get panned to see the shows,' and so it goes. Isn't it great to be in 'public life'?"

INTERESTING TO CIGARETTE SMOKERS.

Cigarette smokers are finding the American made Nestor cigarette identical in taste with the imported Egyptian article, although the American brand sells for less money. The reason is explained in a nest booklet issued by Nestor Cigarette Company, of Cairo, Boston and London. "Absolutely no distinction is made between shipments of Turkish tobacco made to Cairo and those to Boston," it is declared in the booklet, in speaking of the tobacco used in manufacturing Nestor cigarettes in the two cities named. The difference in selling price is due to the difference in the United States duties imposed on imported cigarettes and tobacco in the leaf.

CHARLES K. CHAMPLIN BREAKS RECORD.

Charles K. Champlin and his repertoire company of twenty-nine players are establishing a record for "breaking records." *Thermidor*, I, was added last week to the other three plays he had there, and the records demolished at the State Street Theatre, in that city, where business flourished throughout the week, the paid admissions on Friday night being for 2,258 persons. Eight vaudeville feature acts scored tremendously, and were torn to bits during the engagement. Mr. Champlin's repertoire consists of high standard plays.

SOZODONT
Cleanses and Beautifies

THE TEETH

BOSTON

Harry Lauder Welcomed—Changes in Stock Bills—Plays That Hold.

BOSTON, Nov. 9.—The Scots of the city turned out in large numbers to welcome Harry Lauder at the Orpheum this week, where he was by all odds the biggest tramp that that house has had since its new management. There will be dinners for the Scotch entertainer and other features.

Nell Burgess is back again in town as the new-comer to the Globe, once more making The County Fair the feature of his visit and recalling to many the palmy days when he held the stage of the Park under its old management for a whole year, the longest engagement that Boston has ever known.

Selma Herman is the chief feature of the cast of The Angel of the Trail, which had a successful opening at the Grand Opera House to-night, and with the various sensations of the great Southwest now on the stage of the house, the management to please the regular patrons of this house. It is well staged and the various types of border life were well shown.

The Man on the Box formed the change of bill for the stock company at the Castle Square this week, and it gave John Craig capital chances in the character which Henry E. Dixey originally presented. Mary Young, too, had capital chances as the heroine, and the other members of the company united in giving a presentation which compared very well with that which was originally given at much higher prices.

Dorothy Vernon of Haddon Hall is an old story here. It has been given at high prices and at low prices. It also has had stock company presentations, but that did not seem to interfere with the prosperity of the revival by the stock company at the Boston. The title-role is one that fits Dorothy Gordon well. Wilson Melrose and Frank Loebe also have good chances.

At the third of the stock company houses in town another old favorite is revived in The Sign of the Four, the Sherlock Holmes play that followed after the Gillette success. The famous detective was played to-night by Hal Clarendon, and Charlotte Hunt was the heroine. Special interest was attached to the addition to the company of Rose Tiffany, daughter of Annie Ward Tiffany. James S. Barrett is another newcomer.

There are two changes of cast of considerable importance in The Merry Widow at the Tremont to-night. Anna Bussert succeeds Virginia Polts as Natalie, and there is a new St. Brice, F. A. MacGill in place of D. C. Lee. Donald Brian, Lila Abernethy, Oscar Pigman and all the other principals remain at the Tremont just as they have been for weeks with each success.

Lillian Russell is in the final week of Wildfire at the Hollis, and is having quite as marked personal success as a year ago. The cast has been changed in many respects, but it is equally strong. Thurston Hall is capital, as are Sydney Booth, Frank Sheridan, and the other new comers, and Will Archie's diminutive Jockey is a big enough hit to be a star by itself.

By the addition of Katherine Grey to the cast of The Thief at the Park a distinct gain has been made. She gives a touch of dramatic distinction that the character needed, and the presentation now has a force that was missing after Miss Ellington's unfortunate illness compelled her to quit the play so shortly after the opening of the Boston engagement. But with Miss Grey to share the honors with Kyrle Bolles, The Thief is sure of a notable farrowed night now.

Miss Gence has only this week left in Boston, and The Soul Kiss will then end a notable month. Her dances have all been so fascinating that Bostonians wanted to have her have a chance to do The Dried, but it was found to be quite impossible to make arrangements for that. In William Morris The Soul Kiss has a capital J. Lauffer Morfles, and the week spot, caused by the illness of R. C. Herr, has been thoroughly strengthened by the newcomer to the ranks.

Low Field, also, has this week as his last in Boston, ending a notable engagement at the Majestic in The Girl Behind the Counter. His scene with the waiters and his blending at the soda fountain would be quite enough to make the soda fountain the feature of the engagement, were it not for Connie Ediss, the pony ballet, Lotta Faust, and the other features which have gained in popularity during the past three weeks of the engagement.

Keith's has a grand opera feature as its top liner, and Zelle De Lussan, so well remembered from the days of the famous Boston Ideal, has a hearty welcome back to scenes of earlier success.

The Ducklings are the burlesquers of the week at the Howard Athenaeum, and in addition are all the features of the house old to make the bill continuous. Williams' Ideals at the Columbia have special nights for amateurs, dancers and wrestlers, varying the week. The Blue Ribbon Girls are at the Palace, and the amateur night also continues there. The Manhattan Girls head one vaudeville bill at Austin and Stone's, and there is another of mixed attractions.

The Bijou Dream has made special features of the moving pictures of the great Catholic parade which took place a week ago, timely and picturesque. New motion pictures and increases in the number of specialties prevail about town at the Premier, Pastime, Old South, Hub, Star, Comique, Scenic Temple, Idle Hour and the others.

There is going to be a rival place of amusement to the theatres in town beginning Nov. 16. The Park Square Coliseum, where the food fair was held, will be continued as a winter garden. The striking decorations, which were really the feature of the show, are all to be retained, and there will be a number of novelties of a sensational athletic nature.

The Tech boys bought the bulk of the seats at the Colonial last week after their field day on the oval, and had a gala night, with the banners of the college displayed all over the house. They began to throw confetti upon the stage, but when the stage manager called to their attention how it would be quite impossible for Miss Gence to dance with the slippery tissue paper all over the floor, they complied with the request to stop, like perfect gentlemen.

Amelia Bingham was taken ill at the close of her engagement at the Orpheum and could not appear in the concert, which had to be canceled for Sunday evening, as there was no time to secure any new star to take so important a place in the bill.

Ben Greet's players are coming to town on Nov. 18, to give A Midsummer Night's Dream at Symphony Hall, with the full Mendelssohn music played by a large orchestra made up of players from the Symphony.

Ide Malle will be one of the leading features at the bazaar to be given for the Woman's Charity Club at Paul Revere Hall next week.

There seems to be a fascination on the part of Back Bay men for the Castle Square. Winthrop Ames and Loris F. Deland were the managers there, and now the latest rumor has it that a prominent State Street lawyer and society man is interested with John Craig in the house, since he has dissolved his partnership with M. H. Gulesian. This lawyer has always been a leader in amateur theatricals among the Four Hundred, but this is an innovation for him.

Winthrop Ames, by the way, has just purchased the Puff property at the corner of Elliot and Pleasant Streets from F. Murray Forbes, and this has started again the rumors that he was to build a modern theatre in that section of Park Square. It was announced some time ago that he would do so, and he went abroad to look over the various houses in the principal cities of Europe, but after his return he accepted the directorship of the New Theatre in New York and all the rumors came to an end. Possibly the new purchase may result in the house, especially as there is nothing being done in regard to the new Lyric, although a press sheet was sent out from New York last week just as if there were a house standing in place of where merely there is a hole in the ground for a basement and walls propped up. The new property was a part of the old Park Square Hotel. It consists of 9,378 square feet, and the total valuation is \$224,000. Plans were drawn some time ago by Clarence H. Blackall, the

architect, who has built a number of theatres in this city. The Lyric, New Yorkers know him better as John the Barber, will long remember his final experiences as theatrical promoter in this city with The Cash Girl at the Globe. May Ward was the star and there was no cash to harmonize with the title. The final chapter came when he was released from custody last week by a writ of habeas corpus, granted by Judge Loring, in the Supreme Court. His arrest was made on a meagre process by a New York concern, which has a bill for \$141 against him. He was here to testify in two suits seeking for a release for the property and effects of the play. One was brought by the star, who claimed that \$8,000 was due her as salary, but on the other hand, he denied that anything was due her. It was a tangled complication, and it ended the tour of The Cash Girl here.

JAY BENTON.

WASHINGTON

Theatres Resume Brisk Business—Helen Noid in Light Opera—General News.

WASHINGTON, Nov. 9.—The Shubert-Fields review, The Mimic World, burlesquing the leading successes of the year, proved decidedly a most acceptable form of entertainment and met with the wide approval of a big Belasco Theatre audience on its opening to-night. Gertrude Hoffman's classical dances and imitations of popular artists is a leading feature. The large Casino cast includes Helen Royton, Grace Tyson, Gladys Moore, George W. Munroe, Walter Lawrence, Will West, and Arthur McWatters as the leading principals, with a big beauty chorus. This attraction is on for one of the big weeks of the season. Next week, Charlotte Walker and Frank Keenan in The Warrens of Virginia.

Henry W. Savage's presentation of Franz Molnar's play, The Devil, with Edwin Stevens in the leading role, is the offering this week at the New National, where a large audience gathered to-night to witness this strongly advertised play. Algeria is noted to-night at the Columbia Theatre as an operatic production of rare excellence and meritorious distinction, receiving the unstinted praise of a large and fashionable audience. Victor Herbert's music, strong and ringing, with a rich harmonious swing, meets with strong appreciation. Frank McKee's staging is on an elaborate scale and the opera is mounted and costumed brilliantly. Harry Bulger's original comedy is given full vent, and many laughs are the result. Helen Noid is a prime success on her entrance in the field of light opera, in the leading starring role, met with instantaneous favor. William Pruett, always the reliable and convincing artist, heads a sterling list of principals that comprise George Leon Moore, Ernest Lambert, William J. Walsh, Harriet Burt, Katherine Bell, Madge Richardson, Mary Gordon, and Jane Grover. Next week, Mrs. Wiggs of the Cabbage Patch, with Blanche Chapman.

Wanted by the Police, Langdon McCormick's melodramatic thriller, presented strongly by the Mithral Brothers, exploiting the talented young star, Harold Vothburgh, has a fine opening at the New Academy of Music to-night, where the star, play and strongly capable company were pronounced in favor. Next week, Buster Brown. Manager John W. Lyons' personally conducted Sunday night movable picture entertainment, with special features, sustains the Academy's standard reputation as the "gold mine." The house is always packed to the limit.

The attractive bill at Chase's Theatre this week, which crowds the house twice to-day, presents the French hypnotist, M. Pauline, in a series of sensational manifestations. Basile Wynn, the sweet singer and attractive personage; Leo Donnelly, the story-telling scribe; Frank Stafford and Marie Stone in the act, The Hunter's Game; Paul Florus, premiere xylophonist; the Kyasay athletes, with an added attraction in Mr. and Mrs. Gardiner Crane and company in their latest success, Plisley's Prodigal Parents, form an excellent bill. Next week, Lasky's The Love Waltz, Kelly and Barrett, Laddie Cliff, Will H. Fox and others.

The first of a series of five Sunday night motion picture exhibits of merit was inaugurated last night at the Columbia Theatre to a crowded house, when Simons' cyclomane traveltage lectures proved most interesting.

The Gayety Theatre presents Rose Sydell's London Belle, a new show and new company, presenting distinct leaders in W. S. Campbell and Johnny Weber, Kennedy, Evans and Kennedy, and Freeman Brothers and Marchand. Next week, Andy Lewis and the Mardi Gras Beauties. The Apache dance, introduced in The Mimic World by Bert French and Alice Eide, is a descriptive replica of the dancing system in the lower haunts of Paris, and the novelty of the turn scored a decided success.

Another premier is announced to occur at the National week after next, when Klaw and Erlanger produce a new play and juvenile star in A Kentucky Boy and little Donald Gallagher, who will be the youngest star on the stage, aged nine years.

Sunday night at the National Theatre the United States Marine Band, under William H. Sauter's direction, inaugurated the Sunday night Winter concert season at this house, with one of the most attractive of classical music programmes.

The Lyceum Theatre has an attractive offering in The Champagne Girls, presenting the merry musical comets, At Gay, Coney Island and On the Frontier, with favorite promoters in Charles Nichols, Golf Phillips, Borton and Bass, Singer, Wells and Sells, and Marie Crois and Marietta Fisher. Next week, Miss New York, Jr.

A unique attraction will be offered at the New National Theatre, Friday afternoon, Nov. 20, when Isadora Duncan, the famous dancer, will appear in conjunction with the New York Symphony Orchestra, under Walter Damrosch's conductorship.

JOHN T. WARD.

CINCINNATI

Dockstad's Minstrels Do Big Business—Ida Adair in a Blanche Bates Role.

CINCINNATI, Nov. 9.—Low Dockstad's Minstrels, heretofore annual visitors at the Grand, appeared last night for the first time at the Lyric and were greeted by one of the best houses of the season. The production is up to the high standard always maintained, and the clever star and his numerous assistants present one of the brightest and cleanest entertainments seen here in a long time.

Florenz Ziegfeld's gorgeous production of The Follies of 1908 was revealed at the Grand to-night to excellent attendance. The company is one of the largest, with a well-trained chorus and an extended list of principals. A heavy week's business is indicated in advance.

The Girl of the Golden West, with Ida Adair in the lead, drew crowded houses at the Olympic yesterday and is expected to prove one of the big successes of the season at that house. In view of the limited time for preparation the opening performances were exceptionally smooth.

The new Robinson had the Passion Play pictures yesterday, but reverted to the usual style of entertainment to-day, including vaudeville and the latest moving pictures.

There has been a change of management at the Auditorium, Manager Engelbreth retiring the first of last week. Lillian Mortimer in A Girl's Rest Friend is succeeded at Heck's by The End of the Trail, which is one of the most popular visitors to that house.

Another success of previous seasons is on view at the Lyceum, where The Phantom Detective is repeating the history of its previous engagements.

The Virginian, with W. S. Hart in the title role, is at the Walnut, for the first time here at popular prices. The opening was to very satisfactory business.

Schiller's Joan of Arc was played by the German Stock company at the Grand last night. William Imperialis drew excellent business at the People's yesterday and pleased its patrons.

The Columbia bill last week included The Sound of the Gong, Six Girls and Teddy Bears,

Bert Lennon, James H. Cullen, Patty Frank Troupe, Foy and Clark, Farrell-Taylor Trio and Donald and Carson.

H. A. SUTTON.

PHILADELPHIA

Several Attractions Completing Runs—Joseph O'Mara's American Debut.

PHILADELPHIA, Nov. 9.—There was a falling off of patronage last week at our theatres, accounted for by the excitement attending the election.

William H. Crane, with Father and the Boys, is in his third and final week at the Broad Street Theatre, and is the biggest engagement this popular star has ever played in the Quaker City, and he fully deserves same. The entertainment is of the highest order, presented by a first-class company. Marie Doro, in The Richest Girl, comes Nov. 16; The Kentucky Boy, an entirely new play, will be produced, Nov. 30.

The Talk of the Town, with Victor Moore, is in its fourth and last week at the Forum Theatre to fair returns. A new version of The Soul Kiss, with Adeline Gence, follows Nov. 16, for a month's stay, supported by William Morris, John B. Park and Vera Michelena. The Walts Dream follows Dec. 14 for the Christmas holidays.

Isadora Duncan, accompanied by the New York Symphony Orchestra, will give her classical dances at the Academy of Music, Nov. 15.

The Honor of the Family, with Otis Skinner and a carefully selected cast, is a remarkably entertaining performance, and is in its second and last week at the Chestnut Street Opera House to splendid patronage, a just tribute to the star and his brilliant offering. Thomas F. Ryley's new musical production, The Queen of the Moulin Rouge, follows Nov. 16 for one week. Anna Held's premiere in Miss Innocence comes Nov. 23, after many weeks of preparation.

Hattie Williams, with Fluffy Ruffles, a rich musical play with an up to date plot, an excellent cast headed by Bert Leslie, George Grossmith, Jr., and John Blinney continues at the Garrick Theatre to large, well pleased audiences. Fluffy Ruffles is a sure success for the season. Francis Wilson in When Knights Were Bold follows Nov. 16 for one week. The Gingerbread Man, Nov. 23.

Joseph Weber and company in The Merry Widow and the Devil are playing to fair returns at the Adelphi Theatre. Nance O'Neil in Agnes fills in week of Nov. 16, followed by Gertrude Hoffman and the Mimic World, Nov. 23.

Mary Mannering in her latest play, The Struggle, opened this evening at the Lyric Theatre for a two weeks' engagement. It is strictly an emotional play, full of interest, in which the star is well supported by a capable cast. Les Fields in The Girl Behind the Counter follows Nov. 23.

The Right to Live, by Julius Eckert Goodman, is in its second and last week at the Walnut Street Theatre, meeting with fair patronage.

Joseph O'Mara, the Irish star, made his American debut here to-night, appearing in a romantic comedy, Peggy MacCree, in which he introduces many of his popular songs. Adrienne Angarde is the leading supporting artist. The engagement is for two weeks, to be followed by Fald in Fall, Nov. 23, for a four weeks' run.

Harry McRea Webster, the stage director of the Orpheum Players, at the Chestnut Street Theatre, resigned his position Nov. 7, and his place for this week is taken by John Stokes, the new heavy man, the attraction being Salome and Jane, with the scenery and costumes used in Jane Hobson's production. Barclay and William Ingersoll are enacting the leading roles.

Perry Winter assumes charge of the stage Nov. 16, when Caught in the Rain will receive its first stock presentation in this city.

Mrs. Wiggs of the Cabbage Patch is always sure of public attention and patronage, this being the second and last week at the Park Theatre. Little Moss follows Nov. 16, for a two weeks' stay.

The Shepherd King, with Wright Lorimer in the title role, aided by a capable company and splendid scenery and costumes, is a good card this week at the Grand Opera House, and is really a first-class offering at popular prices. Bookings to follow include Thea's Morning, Noon and Night, Nov. 16; John and Emma Ray in King Casey, Nov. 23; York and Adams in Playing the Ponies, Nov. 30.

A new melodrama, The Montana Limited, with Frederick Eckhart in the dual role of two brothers, is the attraction for the week at the National Theatre. It is full of sensation and realistic scenic effects that please popular-priced audiences. Never Too Late to Mend, Nov. 16.

Bruno in Arizona, a popular Lillian Mortimer melodrama, under the direction of the James L. Veronee Amusement Company, is the programme at the Girard Avenue Theatre for this week. Eugene Bessmer, J. Louis Ungerer and the original company comprise the cast. Opening was large, and the play well received.

The Devil, with Joseph Callahan in the title role, week of Nov. 16; Eugene Blair in the Kreutzer Sonata, Nov. 23.

Blaney's Arch Street Theatre: The Candy Kid, with Ray Raymond, Bon Bon Girls and a lively musical organization, hold the stage this week, making a good opening with a surety of big returns. Sure Shot Sam follows, Nov. 16; Through Death Valley, Nov. 23.

Har's Kensington Theatre: The County Sheriff is the week's offering, to be followed Nov. 16 by His Terrible Secret.

Standard Theatre Stock Company: The Great Express Robbery pleased the patrons here. Chinatown Charlie is underlined for early production.

German Theatre Stock Company appeared in Salome, William Tell, The Sweet Girl, Between Ourselves and The Seventeen-Year-Olds, a splendid week's programme to good business, and they deserve it.

Dumont's Minstrels at the Eleventh Street Opera House introduce a timely skit, Bug House Voters Paying Election Bets, one of the funniest of the season with the usual result, viz., crowded houses.

Keith's New Theatre: S. Miller Kent and company, Lew Sully, Exposition Four, Belle Blanche, Dan Burke and his School Girls, Jean Marcell's Living Art Studies, Les Silvas, Four Nightingales, Melville Ellis, La Vene, Cross and company, Billy Courtwright, Magellan, Duff and Walsh, Robin, the juggler, complete the attractive new programme to the usual crowded houses.

Fifteenth Street Theatre: Stella Mayhew, with her song, I Guess I'm Bad, on the camophone, is a realistic hit. The vaudeville bill introduces the Lippincotts, Minnie Spangler, Tony Baker, Helman, Hill and Ackerman.

Lubin's Palace: The County Choir, Shayne and King, Four Juggling Edwards, Emma Laro, Foster and Wise Mike, Deltore and Glasando, Ariel La Ports are the vaudeville cards, with interesting moving pictures. Price is 10 cents, with daily receipts close to \$1,000.

People's Theatre and New Majestic continue with moving pictures to large profitable business. Casino: Behman Show and Frank D. Bryant's Congress of American Girls; Casino Girls, week of Nov. 16.

Bijou: M. M. Thelma's Rollickers, a big organization, was well received; Sam Devere's company, Nov. 16.

Trocadero: Star Show Girls in novelty programme is up to date and proved a first-class burlesque show.

Gayety: Rialto Rounders, headed by Sam Howe, are here with Fun in the Subway and A Day at Sheepshead Bay; Harry Bryant company week of Nov. 16.

Musical notes: Academy of Music, second presentation of the Huguenots by the Philadelphia Operatic company, with the changed cast, comes Nov. 10; opening of the operatic season of the Metropolitan Opera company occurs Nov. 17, with La Boheme and Caruso. Hammerstein's new Nov. 17 with La Boheme and Caruso.

Edmond D. Beale, the musical composer and for the past eight years leader of the Municipal Band, died suddenly Nov. 4.

Forepaugh's features five-cent vaudeville and moving pictures.

Arch Street Museum: Warren and Malloy, Marie Girard, McLean Brothers, Rockwell and Rich, Earl and Hartlett, are the new features. Business is excellent.

PITTSBURGH

Nearly a Hero—Williams and Walker—Kirk and Allison invade Greensburg.

PITTSBURGH, Nov. 9.—The large audience at the Nixon to-night was kept in good humor by Sam Bernard and his large and capable company in Nearly a Hero, and the place is splendidly staged. Several of the musical numbers were deservedly encored, the comedy of Mr. Bernard was very infectious, and, in short, it was an entertaining performance. Victor Moore, in The Talk of New York; William Collier, in The Patriot; and Hattie Williams, in Fluffy Ruffles, are undelined.

Jefferson De Angelo, Camille D'Arville and Emma Carus head the large company presenting The Gay White Way at the Duquesne, and several changes are noticeable since the production was seen in this city last season. The booking of these clever colored comedians, Williams and Walker, at this house last week certainly proved unprofitable. None of their own race were allowed to occupy seats in the parquet, and the result was that this part of the house was almost vacant. Then, too, the high scale of prices was detrimental, as heretofore they have played at popular prices. Next week, Wilton Lackaye in The Battle.

The Alvin was crowded to-night with an audience which seemed to be thoroughly delighted with The Time, the Place and the Girl, and the production is on a par with some of those which are offered at double the price of admission. That diminutive comedian, Arthur Dunn, heads the good sized and capable cast; the chorus is attractive, and the piece nicely staged. The Old Homestead will follow for one week only.

Another week of excitement was started at the Bijou to-day by Jack Sheppard, the Bandit King, and the crowd in attendance was evidently satisfied with the turmoil. The Convict and the Girl is undelined for the coming week.

Uptown at Blaney's Empire is again seen from Sing Sing to Liberty, which is accomplished this time by Jack Dorris, "the famous jail breaker," and was witnessed by a large audience to-day. The Cowboy Girl follows.

The crowd at Harry Davis' Grand was offered the following good programme to-day: Bernardi, At the Country Club, Fred Lindsay, Brothers Kremsa, Sidney Grant, Ida O'Day, Hoey and Lee, McConnell and Simpson, Felix Adler and others, and moving pictures.

Harry Williams' Academy had its customary crowd to-day, which was entertained by Miss New York, Jr., company, offering The Navigators, a two-act burlesque, and a somewhat good olio.

The Morning Glories opened to their full size to-day at the Gavety before the usual crowd, and presented a musical piece. In Zolindan, Babette and the Five Boises are the features of the olio.

The Strand Theatre in the East End continues to present its stock company in musical burlesques and vaudeville acts to good patronage.

Manager Thomas F. Kirk, Jr., and Treasurer George A. Allison, of the Nixon, have taken under their control the St. Clair Theatre at Greensburg, Pa., and this little city is to be congratulated, as the ability of these young men is well known.

ALBERT S. L. HEWES.

ST. LOUIS

Bertha Kalich's Success—Mantell as Louis XI.—Other Plays of Note.

ST. LOUIS, Nov. 9.—Madame Bertha Kalich in Cora, at the Garrick Theatre last week, was the most important theatrical event of the year in St. Louis. The opening on Nov. 2 was attended by a house full of most representative St. Louisians, and for the rest of the week it was difficult to obtain seats. At the end of the third act on the opening night the star and company, together with the author, Madame de Gramsc, and the producer, Harrison Gray Fiske, were called before the curtain time after time. The newspapers found the play and its acting successful in every way.

This week David Warfield in The Music Master is the attraction at Manager Fishell's house, and to-night it will be impossible to pack another soul into the auditorium. The sale for the week indicates capacity.

At the Olympic last Friday night Robert Mantell made his first appearance in Louis XI. He used Dion Bonicelli's version of Lavigne's play, the same that was used by Irving, and Mr. Mantell followed Irving's model closely. The play is an excellent addition to his repertoire. It was cast as follows: Louis XI, Mr. Mantell; the Dauphin, Franklin Bentsen; Jacques Collier, Rihelbert Hales; De Nemours, Fritz Lieber; Marie, Marie Booth Russell; a Priest, Walter Campbell; Caracac, George Stillwell; Nippine, Guy Lindsay; Nana, Josephine McCallum. Mr. Mantell's repertoire for the rest of the week was Richelieu, Othello, The Merchant of Venice, Hamlet, King Lear, Macbeth, and King Richard III.

To-night E. H. Sothorn begins his annual engagement at the Olympic, opening with Lord Dunsinore.

Yesterday the Cohan and Harris Minstrels appeared at the Century, with Honey Boy George Edwards as the principal attraction in a company of good singers and comedians.

Forty-five Minutes from Broadway is at the Grand Opera House, opening yesterday afternoon. Scott Welch has the role formerly played by Victor Moore. The attraction started off well at popular prices and there are indications of S. R. O. for the rest of the week.

The Creole Slave's Revenge is the offering of the week at Haylin's, and The Volunteer Organist is at the Imperial.

In honor of Schiller's Birthday the German Stock company presented last night Die Karlschenier.

At the New American the Onpenheimer Brothers offer a strong bill, headed by Will M. Cressy and Blanche Dayne in a new sketch, and containing Mae and John Burke, That Quartette, Gilbert's Cat, Cicca, Arthur Deming, Nell Lockwood and Hazel Brown.

The bill at the Columbia this week includes Elsie Fay, At the Sound of the Gong, The Eight Malani Troupe, Orin and Fern, Cogan and Bancroft, and Galetti's monkeys.

The burlesque at the Standard this week is The Stolen Review, and at the Gaiety Rice and Barton's Rose Hill Folly company is the attraction.

BALTIMORE

A New Stock Company—Miss Talliaferro, Well Again, Appears.

BALTIMORE, Nov. 9.—A great deal of interest has been manifested in the engagement of the Belasco production, The Warrens of Virginia, which was presented at Albaugh's this evening. The delightful rendition of the interesting play fully satisfied all expectations. Frank Keenan and Charlotte Walker scored decided successes. The other members of the cast were fully up to the requirements.

The Nell-Morris company, under the management of Fawcett and De Van, will inaugurate a season of stock productions at Albaugh's, beginning Nov. 16. The initial play will be Clyde Fitch's civil war romance, Barbara Frietche.

Henry B. Harris' principal company is seen at Ford's this week in The Lion and the Mouse. Oliver Doud Byron repeated his splendid performance of last year in the character of John Burckett Ryder. Dorothy Donnelly in the role of Shirley was very pleasing. The other characters were played by Fraser Conter, Grace Thorne, Malcolm Duncan, Ella Craven, Reginald Carrington, Dora L. Allen, E. A. Eberle and Beatrice Craven. The Man of the Hour is booked for next week.

Mabel Talliaferro holds the stage of the Academy in Polly of the Circus. It is needless to say that her performance is a charming one. In the supporting cast are Earle Brown, Joseph Brennon, John Finlay, Jennie Weatherly and Mattie Ferguson. Gertrude Hoffman, with The Mimic World, will follow.

Buster Brown, with Master Reed as Buster, (Continued on page 9.)

THE MOVING PICTURE FIELD

EARMARKS OF MAKERS.

FILMS FROM DIFFERENT STUDIOS MAY BE RECOGNIZED BY CERTAIN PECULIARITIES.

The Difference Between Foreign and American Productions Pointed Out—The French Are Best in Pantomime—Some of the Faults and Merits of Individual Manufacturers.

The confirmed visitor to moving picture theatres learns in time to recognize almost at sight the product of different film manufacturers, by certain peculiarities independent of the trademarks that now accompany all films. Some of these distinguishing characteristics are impossible to describe, being more in the nature of vague, general impressions than anything else; but there are other differences that are conspicuous and easily pointed out—infallible ear-marks of the particular studio from which the pictures come. It may be the faces of the actors, the scenic backgrounds, the style of the acting, the quality or peculiarity of the photography, or it may be the picture itself, itself and the manner in which it is constructed or handled that gives the information, but whatever it is, there is something about each manufacturer's films that distinguish them from the films of the others. It will be interesting to inquire into these differences of style and of the manner in which the good and bad points of each maker.

First, let us classify the film product of the world as American and foreign. It is easy to recognize the imported dramatic or comedy pictures by a number of clear marks of difference. Most foreign pictures come from France and Italy, and if they are outside these we know them by the architecture of the buildings, by the costumes, by the manner of the characters of face and figure of the actors. We will also note that the French and Italian performers are more adept than any other nationality in talking with their hands, and that the French are rather better than the Italian, but both are better than the American, who in turn are so far ahead of the English as to be out of sight. Indeed, the English are easily the poorest performers in moving picture purposes on the face of the globe. French and Italian pictures also rarely tell a long or complicated story. They are apt to consist of some simple episode or amusing situation worked out in the action with a nicety of detail that pictures from other countries seldom approach. Frequently, to American eyes, the French picture appears trivial and the comic situations silly and childish, but the excellence of the acting very often makes up for these shortcomings. French comedy is superior to the Italian, and Italian pictures exhibit generally a first-class ability to turn out picture after picture, and are, graphically, foreign films rank high. They are clear and sharp in outline and one seldom sees in them the spots or imperfections noted so often in American pictures. It is said to be due to the better conditions between Europe and America. On this point the writer was informed by an official of the American Vitaphone Company that the atmosphere in America before the war was such that the pictures of that time were not so good as those of the present. Before leaving the subject of foreign films it should be noted that colored, spectacular pictures, usually telling magic or fairy stories, and sometimes religious tales, are almost invariably French, coming either from the studios of Pathe Freres, Melies or Gaumont. Suggestive or immoral pictures are no longer brought over from the other side—at least they are never shown in public, as the foreign makers long ago discovered that the American exhibitors would not accept them. Indeed, so careful have foreign producers become in this respect that they frequently go to the other extreme, and now rarely see, even where stage dances are being presented, female performers displaying the lower limbs in tights above the knees.

While American dramatic or comedy pictures as a rule are not so good in pantomime as the French and Italian, they are very much superior in the picture of less than five minutes. Some American manufacturers also will spend on elaborate scenic effects more money for a single picture than would ever be dreamed of in Europe for a dozen ordinary productions. In fact, nearly all American films are superior to the usual European output in this respect, and they appear to be improving constantly about this line, as they are in constructive and photographic qualities and in the actor's ability displayed. However, in the last named particular the American still has much to learn from the foreigner. Take one instance to illustrate. When a foreign picture (not studio) shows a murder or a scene of the sort, it appears to be real and gripping, not the work of an actor at all. Costumes and action are faithful to the part represented. On this side, on the other hand, the actor, speaking naturally, cannot conceal himself and his theatrical training. It is a far cry to be too often a stage farmer, with the inevitable wail of whistlers on the chin. Nevertheless, speaking still as a general rule, American pictures are becoming better trained to the art, are showing constant improvement all along the line, and American picture plot, construction and stage direction are growing better and better each successive month and year. In the end, the American film will lead the world in all essential qualities, as they do now in the important particular already noted.

Let us now examine briefly some of the peculiarities, faults and merits of individual manufacturers, advanced not in an over-critical sense, nor as an infallible verdict, but in the belief that it is worth, as the conscientious opinion of a single observer.

Pathe Freres will be considered first because this firm is not only the largest producer of moving picture films in Europe, but is the chief one of the world. What has already been said of French pictures as a class may be said in particular of this firm's output—only more so. Most Pathe actors have been long in the same costumes and are readily recognized by the spectator. Like many dramatic players, they have become favorites with habitual patrons, and their appearances in a picture is usually hailed with delight. Pathe pictures are famous for their good photographic quality, especially in the use of the trick effects, beautiful colored results and the clear, lucid manner of telling a picture story. The characters in a Pathe picture are usually of heroic class, more attention being paid to the story than to the actor to the beauty of scenery, although outdoor scenes are often selected with a view to artistic presentation. One fault sometimes present in shallowness of plot and story, especially in comedy pictures. Another fault is the cheap and worn-out stock scenery often used for interiors. A few good scenic paintings might be profitably added to the Pathe equipment.

Comedy pictures are very similar to Pathe in general appearance, at first glance, but they do not display as much acting ability and they show careless work in production, not often to be noted in the Pathe work.

Melies pictures usually run to the trick and spectacular style, with an occasional effort at comedy. Photographic quality of Melies films is invariably good, but the comedy has not often been of a class actor to find appreciation among American patrons of picture houses.

Other European films are manufactured in both England and France. Those done by English actors are awkward and bungling, but the travel pictures and views of events are usually well done.

The Italian films are especially strong in photography and are usually darker in tone than the product of houses named above. Pathetic dramatic subjects are frequently well done by this company, and travel views are of a high quality, but the comedy production is seldom of much account.

The Royal films, another Italian product, are similar in character to Italian, but not so carefully prepared. Lux, French pictures, resemble Gaumont in quality and character.

Great Northern films manufactured in Copenhagen are distinguished by clearness and perfection of photographic quality. The acting is not as spirited as the French, but it is invariably appropriate and conscientious. Scenery backgrounds are often especially beautiful.

Italian "Cine" productions are among the best of the Italian output. Photographic quality is always excellent and the subjects are usually well handled. Reliance is a new French make of films, and from what has been seen of them on this side they give promise of giving a very high reputation. They appear to resemble Pathe films in quality and general appearance.

American pictures are, of course, the best known on this side of the water, and the production of Pathe Freres, with which moving picture patrons the world over are familiar. American films which most nearly resemble Pathe in style of treatment are the pictures of the American Vitaphone and Biograph Companies. These action photographs are distinguished, like the Pathe,

by their heroic aim, enabling the actors to convey the ideas intended with the utmost clearness. Such pictures produced by the Biograph Company are almost invariably of a superior character, whether melodramatic, tragic or comic, and the acting and stage management are always able and skillful. Some back-grounds out of doors are usually well selected, but painted interiors are not marked by novelty or artistic excellence. On the contrary, they are usually rather meagre. An excellent company of stock actors is employed and their faces are familiar favorites with moving picture patrons.

Biograph pictures are noted for elaborate scenic productions and the artistic beauty of the scenes, which are in artistic shadow or at a distance which permits of a beautiful and extensive view near, and usually does not weaken the dramatic effect. This criticism is not always true of Biograph pictures, as there are frequent occasions when art has been attained without loss of lucidity. Edison subjects are also usually always of striking character, with novel effects.

The American Vitaphone Company produces a great number of subjects than any other American firm, and while its comedy and dramatic work is not always distinguished by the most elaborate detail in scenic results, Vitaphone scenery is by no means inadequate. Indeed, in special cases the Vitaphone Company produces exceedingly expensive settings for important scenes, and it must be noted that an effort is always made to have scenery accurate and consistent. This is especially true of clever historical stories, for which this company has its own stock of scenery, usually good and is marked by vivacity and frequently by rich humor. Vitaphone actors are a trained body of players, many of them favorites with spectators. True actors are taken to a certain extent, like Biograph, at short range, although the former are not so heroic in size. Occasionally weak and ineffective subjects are noted, but not often, considering the large output. We must not discuss this company without mention of its occasional pictures of important events, which are always excellent and decidedly welcome.

The Kalem Company has not been in operation as long as the other New York producers, but it is showing marked improvement in its work. Obscurity in telling a story was formerly observed in the dramatic work of this company, but this tendency has lately been largely overcome. Like other American producers, the Kalem Company is clearly moving by constant endeavor to improve and elevate the character of its work, as witness the recent elaborate religious spectacles, *Jesus Christ*, *David and Goliath*, mentioned favorably in a recent number of *The Mirror*.

The Reliance Company, of Chicago, is the one other American firm that risks the picture company in large and striking scenic effects. Indeed, the Reliance studio settings are on a larger scale, if anything, than the Biograph, and it is the only company that has gone to the expense of building for the market a number of natural backgrounds to be found better than anywhere else in the world. But all too

THE VITAPHONE COMPANY.

Interesting Facts Concerning the Largest American Film Producing Company.

Photographs are reproduced on this page showing two views at the studios of the Vitaphone Company of America, located at Brighton Beach, Coney Island. One view, the interior of an outdoor studio, shows the company players and the photographic staff preparing for production an interior scene. The other view is that of an outdoor studio during the production of *Richard III*. In this picture the scenery was set up in the open air on the company's property, which abuts on the Long Island Railroad. The railroad track can be seen in the background, although, of course, it did not appear in the moving picture of the scene in *Richard III*.

The Vitaphone Company of America is one of the most progressive and extensive moving picture producing companies in the world, and enjoys the distinction of turning out more new subjects each week than any other American concern. The Vitaphone plant at Brighton Beach covers two full blocks, where three studios are in operation and two more are being erected. About two hundred people in various capacities are constantly employed. The classes of pictures produced cover the entire range of motion photography—comedies, melodramas, spectacular productions and travel pictures or public events. Recently the company has been making a specialty at intervals of film adaptations of great plays, of which *Richard III* was one and *Antony and Cleopatra*, just produced, is another. These productions are made on an extensive scale, with special scenery, costumes and effects, and a large company of acting people, in which are included a number of experienced Shakespearean actors.

The Vitaphone Company was organized for the production of moving pictures about twelve years ago and has grown up to its present prominence from a very modest beginning. William Rock, the president, was one of the early exhibitors of moving pictures, his Biograph Company having toured the country for a number of seasons prior to the establishment of the Vitaphone Company. Albert E. Smith, the treasurer, was formerly prominent as an illusionist. James Stewart Blackton, the secretary, was a clever crayon artist, and his artistic skill in this line has been utilized at different times by the company in the production of motion picture novelties. Indeed, the peculiar qualifications of all three of the gentlemen named have proven invaluable in the successful production of pictures and in the building up of an extensive business.

WHEELS REVOLVING BACKWARD.

A Singular Circumstance in Making Moving Pictures of Vehicles in Motion.

THE MIRROR HAS BEEN ASKED TO EXPLAIN THE REASON WHY THE WHEELS OF MOVING VEHICLES SHOWN IN



Copyrighted by Vitaphone Company of America, 1908.

INTERIOR OF A VITAPHONE STUDIO.

frequently beauty of perspective has been accompanied by obscurity of dramatic action. The spectator remarks, "How pretty! How realistic!" but he doesn't follow the story, and it is a question if movie is not lost thus gained by such a policy. It must be noted also that while picture stories are sometimes constructed without due regard to lucid narrative. However, the Reliance Company is entitled to the highest praise for its ambitious and painstaking efforts in the direction of moving picture perfection.

The Essanay Film Manufacturing Company, of Chicago, has gained a wide popularity for clever comedy subjects admirably acted and constructed. Recently this company has been producing a number of melodramatic stories with fair success, and it has just made a notable production of a high class drama with a star actor in the cast, but its comedy work will be best remembered by moving picture patrons, who will hope that the "comics" are not to be abandoned. Essanay pictures are always photographically good and clearly obvious to the spectators, although there are times when inconsistencies creep in.

The Lubin pictures, manufactured in Philadelphia, are among the earlier American productions, and consist of comedy, drama and travel subjects. Of the three styles, the last named are the most meritorious, although not frequently enough produced. In comedy and drama there is much spirit displayed in the acting, but too often the stories are faulty or meagre and not handled with the best dramatic effect. The photography, however, is usually excellent.

EASTMAN FIREPROOF FILM.

The Eastman Company's new non-inflammable film for moving picture manufacture will be put on the market Jan. 1. The use of this film should result in reduced insurance rates.

motion pictures very often appear to be going backward. The wheels or carriage may be moving ahead at a lively rate, when suddenly the wheels will apparently stand still, or, rather, cease to revolve, and then slowly turn in the opposite direction. This singular circumstance is in the nature of an illusion, and can only be avoided by the motion photographer by taking his pictures of vehicles in motion at an angle that will not show the spokes of the wheels. The reason is this. Motion pictures are taken by the camera and exposed by the projecting lantern at the rate of about sixteen pictures to the second. When the revolving wheel of a vehicle passes before the camera at a rate which brings the spokes around to a given point at the same rate as the camera is being operated, the wheel appears to stand still. In reality each successive picture in the camera is recording a different spoke in the same spot. When the speed of the wheel is slightly decreased each successive spoke is recorded a little back of its predecessor, or if the wheel revolves more rapidly each second spoke will appear in the picture a little back of the spoke in the previous picture, and the appearance is thus created of a wheel moving backward.

HUMANOV COMPANY STILL ADVANCING.

The Humanov Company are to have a Western branch headquarters and Manager Mather is now in Los Angeles making the necessary arrangements. In the meantime A. Baker, the proprietor of the company, is personally directing affairs in the East. The Humanov talking companies have always moved strong drawing cards when added to regular moving picture bills, increasing business far beyond the extra expense, and in many cases converting a losing house into a profitable one. New talking films are being constantly added to the repertoire.

REVIEWS OF NEW FILMS.

A NUMBER OF VERY NOTABLE PICTURES PRODUCED LAST WEEK.

The Biograph Leads Off with *Antony and Cleopatra*—Henry Disney a gem in the *Essanay* Picture, *David Garrick*—The Biograph Produces a Picture Story of Deep Heart Interest That Calls Forth Applause—Other New Films.

Antony and Cleopatra (Vitaphone).—This motion picture adaptation of Shakespeare's play, *Antony and Cleopatra*, has been announced for some time, and its appearance has been longed for with much interest, as the Vitaphone Company is making a specialty of similar elaborate productions of standard plays in addition to its regular run of films. The last previous adaptation was *Richard III*, which was favorably reviewed at the time. This *Antony and Cleopatra*, however, well done as *Richard III*, it must be stated that *Antony and Cleopatra* is in many respects superior to it. It is clearer in telling the story, and even more elaborate in the scenic and costume effects. The costumes and scenic effects are of the finest, and the acting is distinctly good.

David Garrick (Essanay).—This experiment made by the Essanay Film Company of employing a well-known actor in producing a motion picture adaptation of a play should lead to further attempts along the same line, if the demand for this film approaches in any degree its just deserts. While there are possibly points that should not be passed over without criticism, the production, as a whole, is of a superior character, well staged, costumed and acted. The plot is developed without obscurity, except in one scene, and the interest of the spectator is held throughout. Mr. Disney as *David Garrick* gives us not only a charming and an engaging picture, but he also displays ability in pantomime not often acquired at the first attempt by an actor accustomed to speaking parts only. The faults of the production are faults of construction. In the scene where *Garrick* is asked to cure *Ada* from her infatuation, the request is conveyed to him by means of a written letter thrown on the curtilage, this method being adopted evidently because it would have been difficult, otherwise, to make the matter clear to the spectators. But instead of slightly changing the scene so that the letter could be brought in naturally, it is written and handed to *Garrick* in his presence—an inconsistency that could have been avoided very easily. In the scene, also, where *Garrick* is asked to cure *Ada* from her infatuation, the request is conveyed to him by means of a written letter thrown on the curtilage, this method being adopted evidently because it would have been difficult, otherwise, to make the matter clear to the spectators. But instead of slightly changing the scene so that the letter could be brought in naturally, it is written and handed to *Garrick* in his presence—an inconsistency that could have been avoided very easily. 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MOVING PICTURE MANAGERS:

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PREMIER INDEPENDENT SERVICE

Consolidated Film Co. of New York

94 STATE ST., ROCHESTER, N. Y.

145 EAST 23D ST., NEW YORK CITY.

RULES FOR MOVING PICTURE ACTORS.

Result of Carefully Observing Numerous Moving Picture Productions.

Here are a few rules for actors and actresses new to moving picture work. By following them closely you will delight the heart of the director, and he will never so far forget himself as to raise your salary:

1. Always bear in mind that you are acting. There is nothing the moving picture maker dislikes so much as to have his pictures appear like events in real life. You can insure success in this respect best by always looking into the camera every chance you get. If the director screams at you for doing it, don't mind him. It is only a way to test of showing his appreciation of your work.
2. When you are running in a "chase" (all moving picture comedies have "chases"), pick out soft spots, only, to fall down on, and never make the mistake of falling over anything, which would give the impression of a natural fall. That might really be funny, and if you should happen to be funny in a chase some other picture maker might try to hire you away from your job.
3. If you are being chased, always pause in front of the camera and look back two or three times. This will insure a good picture of you, and will destroy any illusion that you are really trying to escape from somebody.
4. If you are in the pursuing party run fast to catch up with the one escaping, until you get into good view of the camera, and then run slow in order to show that it is only acting, and you don't really want to catch him until later in the picture.
5. In smashing dishes and furniture be sure to do it in a way to make it clear that it is what you are paid for, which, of course, is the truth. If by any chance you appear to smash anything by accident, go back and do it over again.
6. When you are digging for gold, you must not really dig—only pretend. A shovelful of dirt scraped up any place will do. Gas at it convulsively, and go into a spasm of delight. Eureka! You are rich. It is only a moving picture, anyhow, and you are paid for acting, not for manual labor.
7. If you have captured somebody, and are about to bind him, one turn or two of a small cord will do. He, like yourself, is only acting and won't get away. If he does he knows he will lose his job.
8. If you are the captured person and are being bound, help your captors to bind you, and be sure to do it so that the camera will get it in the picture. It will convince your employer that you are no shirk.
9. In writing a letter two or three quick marks of a pen across a sheet of paper will be sufficient. It is a long letter one mark will be plenty.
10. In showing emotion of any kind, never use your hands. Only French actors use their hands, and everybody knows that a French actor with his hands tied behind his back would be helpless. Don't you ever let anybody mistake you for a French actor.
11. When you are hiding from somebody, there is no use in actually hiding. Instead, you can remain in full view, because the others won't look at you until they are told to do so. It need not matter to you what the spectators may think of the scene later when they see the picture. As stated above, you are only acting and it is essential that the public should never be allowed to forget this fact.

THE BIOGRAPH COMPANY.

One of the First in the Business and a Pioneer in Original Development.

The American Mutoscope and Biograph Company's moving picture studio and offices are located at 11 East Fourteenth Street, New York, where the company has been established for the past five years. The manufacturing part of the business, however, is carried on in the company's factory in New Jersey. The Biograph Company, as it is more generally known, has been in operation since 1900. At first films were made for its own sole use, as the company carried on an exhibiting business, and no films were sold or rented. In the early days short films only were made, and these were mostly travel pictures with a few comedy subjects. The first long film was produced by this company, being the pictures of the Jeffries-Barney fight at Coney Island. At that time the Biograph pictures were about four times the size of the present film pictures, and the camera made thirty of these pictures every second. To record the Jeffries-Barney fight 100,000 pictures were taken, and the film was about seven and a quarter miles long. Six hundred are lamps were mowed over the ring, the electric current coming from a special plant installed by the Biograph Company for the purpose. Four cameras were set up, and three of these were used in relays, the fourth being held in reserve. Ten copies only of this great film were made, and they were exhibited for a number of months in all parts of America and Europe.

After the moving picture business commenced to develop along its present lines, the Biograph Company abandoned its exhibiting business and leased films to exhibitors. Later this department also was dropped, and films are now sold to rental agencies, who in turn lease to the exhibitors. The Biograph Company was also the first to introduce the comedy chase, which has since become so popular. The original picture was called "Personal," and it ran for seven weeks at Keith and Proctor's Theatre. The company was likewise the pioneer in developing the possibilities of the indoor studio, producing pictures by means of artificial light. The Biograph Company uses its own style of camera, which, unlike those used by other film makers, operates without the use of sprocket wheels.

TALKING PICTURES ELEVEN YEARS AGO.

Talking behind the curtain for moving pictures is not as recent an innovation as many suppose. It was used in Lyman Howe's exhibitions eleven years ago, and the talking was introduced and carried on by Mr. Hedden, then connected with Howe's travelling company and now in charge of the publicity department of the Biograph Company. Effects were also introduced to add to the realism of the pictures, the Howe Company being the pioneer. It is believed, in this line of work.

ANOTHER BURNING FILM.

At Opedussa, La., on Sunday evening, Nov. 1, just as the matinee performance was closed the Bellevue Theatre (under canvas), caught fire from the ignition of a picture film, the flames spreading rapidly to the canvas tent, resulting in the loss of the entire theatre, only a few articles being saved. Mrs. Oden and Manager Joseph Lehmann expect to reopen just as soon as a suitable place can be had.

BIOGRAPH FILMS

TRADE MARK

RELEASED NOVEMBER 10th, 1908

TRADE MARK

TAMING OF THE SHREW

Free Adaptation of Shakespeare's Comedy Object Lesson



ing, as it is made up of unmanageable brutes, whose sole occupation is brigandage or worse. A portrayal of these unfortunate conditions the Biograph selected as the foundation of this subject. It is an episode that may have occurred during the progress of any civil war, but to give it atmosphere have timed their notorious campaign. Jack Sanford is seen bidding his sweetheart Dorothy adieu to join his company of Union soldiers. The episode of war are such as to prevent any tidings from him to her for more than a month. However, there comes a welcomed letter that he will soon be with her. Hardly has the postman left when there drives up a drunken guerrilla, disguised as a Confederate Colonel, whose portentious mien alarms the girl, and she hastily dismounts the old negro servant with a hurried note to Jack. Such an office was hazardous in the extreme, and the poor old fellow, after being shot from his horse, fairly crawls to the Union quarters, where he delivers the message to Jack, who is on shore about at the head of his faithful followers. All this while the drunken guerrilla is turning back the poor girl, wrecking her home as he pursues her from room to room, she endeavoring to find the way at every step. Out on the road Jack is suffering handicap in having to fight his way through the Guerrilla Outlaws, and several thrilling combats are participated in. He arrives at Dorothy's home just in time and tells the drunken Guerrilla after a spirited fight. The battle scenes are particularly effective, showing some wonderful clever work in fencing and horsemanship.

If we could see ourselves as others see us, what models we would become. Shakespeare doubtless had this in mind when he wrote this masterpiece of comedy, evidently taking his inspiration from Dekker's comedy, "A Shoemaker for a Cure Wife." One may readily conceive the wonderful possibilities for spirited motion picture situations in such a theme. Following the example set in the production of Ingmar, only the stirring, interesting portions of the play are depicted. At the same time the story is clearly, though comically, told. It starts just before the arrival of Petruchio to sue for the hand of Katherine, the shrew; contrasting her nature with that of her sister, Bianca, the gentle. Petruchio wins and wins Katherine in spite of himself, and at one o'clock to curb her headstrong humor. This he does by becoming a veritable tyrant himself, and ostensibly all for love of her, showing her first of all how despicable the all-timorous nature being in, and finally teaching her that a wife's duty is obedience to her husband, all of which is accomplished, but not until his poor servants are beaten black and blue and heads nearly broken in against pretended offences and shortcomings. The cook is accused of burning the meat and gets the joint at his poor head; the baker has made the tart too sweet and receives it full in the face; the chamber attendant has not made the bed properly and so is made to feel the sting of the whip; in fact, the whole household is ruled with extreme despotism, and all in pretense of pleasing her ladyship, Katherine, until finally we see her pleading mercy for the poor servants. However, she finally realizes what she herself has been guilty of in the past, and it effects a permanent cure, transforming her from the shrew and forward woman that she was to a meek and amiable being.

Length, 1045 feet.

RELEASED NOVEMBER 10th, 1908

THE GUERRILLA

An Exciting Episode of War Times

Swift defines war, "That mad game the world so loves to play," but Sherman said, "War is hell." However, the Guerrilla contingent is the most perfectly selected as the foundation of this subject. It is an episode that may have occurred during the progress of any civil war, but to give it atmosphere have timed their notorious campaign. Jack Sanford is seen bidding his sweetheart Dorothy adieu to join his company of Union soldiers. The episode of war are such as to prevent any tidings from him to her for more than a month. However, there comes a welcomed letter that he will soon be with her. Hardly has the postman left when there drives up a drunken guerrilla, disguised as a Confederate Colonel, whose portentious mien alarms the girl, and she hastily dismounts the old negro servant with a hurried note to Jack. Such an office was hazardous in the extreme, and the poor old fellow, after being shot from his horse, fairly crawls to the Union quarters, where he delivers the message to Jack, who is on shore about at the head of his faithful followers. All this while the drunken guerrilla is turning back the poor girl, wrecking her home as he pursues her from room to room, she endeavoring to find the way at every step. Out on the road Jack is suffering handicap in having to fight his way through the Guerrilla Outlaws, and several thrilling combats are participated in. He arrives at Dorothy's home just in time and tells the drunken Guerrilla after a spirited fight. The battle scenes are particularly effective, showing some wonderful clever work in fencing and horsemanship.

Length, 500 feet.

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All Pictures Are Made With Our Celebrated Biograph Camera.

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Our Films Run on Any Machine.

American Mutoscope and Biograph Company

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NEW YORK CITY

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WILLIAMS, BROWN & EARLE. AMERICAN MUTOSCOPE & BIOGRAPH CO.

We Will Protect Our Customers and Those of Our Licensees Against Patent Litigation in the Use of Our Licensed Films.

KLEINE OPTICAL CO., Chicago, Special Selling Agents

312 California St., Los Angeles, Cal.

NEW FRENCH FILMS.

Pictures Produced by a New French Company

Prove Very Satisfactory.

The new French films, which are handled exclusively in America by the Film Import and Trading Company, are proving to be of very high quality and of excellent story construction. This Mutoscope and Biograph Company, as it is more generally known, has been in operation since 1900. At first films were made for its own sole use, as the company carried on an exhibiting business, and no films were sold or rented. In the early days short films only were made, and these were mostly travel pictures with a few comedy subjects. The first long film was produced by this company, being the pictures of the Jeffries-Barney fight at Coney Island. At that time the Biograph pictures were about four times the size of the present film pictures, and the camera made thirty of these pictures every second. To record the Jeffries-Barney fight 100,000 pictures were taken, and the film was about seven and a quarter miles long. Six hundred are lamps were mowed over the ring, the electric current coming from a special plant installed by the Biograph Company for the purpose. Four cameras were set up, and three of these were used in relays, the fourth being held in reserve. Ten copies only of this great film were made, and they were exhibited for a number of months in all parts of America and Europe.

REVIEWS OF NEW FILMS.

(Continued from page 10.)

saps her, and then, when she repulses him, he thinks to carry favor by turning his captive over to the king. But the monarch, when he discovers the identity of the model, that she is a favorite duchess, banishes Chail from the Kingdom. The Pirate's Gold (Biograph).—Although well acted and lucidly arranged, this story is not sufficiently reasonable in its plot to appeal strongly to the spectator. Nevertheless, it is far above the average of moving picture productions, if not up to the Biograph average. A pirate captain lands from his ship on a lonely coast, with two of his crew and a chest of gold. The three quarrel over the spoils, and the captain kills the two men. Then he grabs up two bags of gold, although the chest appears to have been heavy with plunder, and runs in a strange panic, seeking some place to hide the money. He finds a cottage where a lone woman is waiting for the return of her son, and he asks the woman to hide the gold for him, which she does behind the bricks of an old-fashioned fireplace. A storm has started and lightning strikes the house, killing both pirate and woman. The son returns home and in time marries, has a child, and falls sick and in distress. An old money shark is about to eject him from his home, when he decides to commit suicide, but the wife rushes in, seizes his arm and diverts the bullet, so that it strikes the bricks of the fireplace, revealing the gold. The Actor's Child (Biograph).—The Sell Company has here given us a very good story, produced with its usual fine scenic display, and acted with much more than the usual clearness. If the ending had been carried out with less melodramatic confusion, and more intelligent feeling, the picture would rank high. An actor, who by the way, must have been no common Thompson, since he has a valet, detects his wife drinking wine with another man. He secures a divorce, but the wife steals the child, and when he pursues her to the home of the other man, the guilty couple take the child to an old rookery, where the actor's valet traces them, the actor and the picture break in, and the child is rescued. The rookery is a complicated scene affair, with trap doors and a movable

FEATURE FILMS OF HIGHEST MERIT

Will be issued in the Near Future.

DO NOT FAIL TO GET THESE "MONEYMAKERS"

GREAT NORTHERN FILM COMPANY

(Nordisk Film Company, Copenhagen)

7 East 14th Street, New York

Awarded First Prize: Gold Medal and Prize of Honor at the Cinematograph Exhibition at Hamburg, 1906.

Licenses under the Biograph Patents. All Purchases and uses of our films will be protected by the American Mutoscope and Biograph Company.

POWER'S CAMERAGRAPH

The only moving picture machine for a first class home. Send for Catalogue R.

NICHOLAS POWER CO., - 115-117 Nassau St., New York

stairway, but as these accessories do not appear to have anything to do with the story, their manipulation only adds obscurity to the picture. Maple Sugar (Pathe).—This is a series of pictures of an American maple sugar camp, very realistic, but of no great interest. Don't Fool Your Wife (Pathe).—This is a Pathe comedy, telling the story of a trifling husband, who calls on another man's wife, and is found there by the husband. To save the situation the trifling passes off as the newly arrived valet, and the husband takes him out of town on a business trip. The new valet remembers his own wife at home and sends word that he has been called out of town. The wife hurries to the station, where she makes a great impression on the other man, while her husband, as valet, is obliged to wait on them, in suppressed rage. The matter is straightened out when the supposed valet secures the arrest of the other man as an escaped criminal, whereupon both men conclude to keep away from other men's wives. There was one glaring inconsistency in the picture, when a telegram on a Western Union blank was introduced calling on the second husband to go to Troy, N. Y. But the train they left on was of the French kind, and in fact, the whole picture is unmistakably French. In arranging this picture for the American market it would have been better if a French telegraph blank with the message worded in English but naming a French city, had been used. Yen Yensen (Vita-graph).—This is the story of a Swedish butcher boy who is mistaken for a burglar, and it is well conceived and acted, being one of the brightest of the many bright Vita-graph comedies. Humpty Dumpty Circus (Kalem).—This is one of the best pictures of the trick kind it has ever been our pleasure to see, and it must have required infinite

patience in its preparation. The picture represents a circus company of toy people, clowns and animals going through the most novel of circus feats, and it is a laugh from start to finish. While appealing particularly to the children, it nevertheless convinces the grown-ups, and is beyond question one of the feature films of the year. Barbara Fritchie (Vita-graph).—This picture is founded on the incident in the Civil War, made famous by Whitier's poem, but it is not any too well acted, and gives the impression of having been dragged out to greater length than the single event of Barbara and the flag would warrant. The film ends well with an allegorical dissolving view showing Barbara in the presence of Lee, Grant, Grant, and Washington.

ILLUSTRATED LECTURES AT THE BELASCO.
Madison C. Peters commenced a series of Sunday evening illustrated travel lectures at the Belasco Nov. 8. The title of the first lecture was "Japan and the Japanese," and it will be followed by "Italy and the Italians," Nov. 15; "Denmark, Norway and Sweden," Nov. 22; "Ireland and the Irish," Nov. 29. The illustrations consist of moving pictures and colored slides.

THOMPSON'S ILLUSTRATED SONGS.
The Thompson Music Company, of Chicago, makes a specialty of supplying moving picture theatres with slides for its new illustrated song hits. Any film exchange can furnish them, or they will be sent direct from the publisher, 40 Grand Opera House, Chicago, or from Len Spencer's Lyceum, 44 West Twenty-ninth Street, New York.

A MODEL STUDIO.

The Edison Moving Picture Studio in the Bronx Is an Extensive Structure.

Few people realize the extent of studio and manufacturing "equipment" required in the production of moving pictures. Some idea of at least one branch of the producing plant used by the Edison Company in making film negatives might be gained by a visit to the Edison studio in the Bronx, near the terminal of the Third Avenue elevated. But this would be only one branch—the artistic end of the business. Negatives only are made at the studio, the positive copies being manufactured or printed in New Jersey. The Edison studio is said to be one of the finest and largest of its kind in the world, if not indeed, the very largest. The main reproduces on this page two photographs, one an exterior and the other an interior view, which will serve to give some conception of the extent of the structure which is almost entirely given over to one great studio, the greater part of it with glass sides and roof. The building itself is 40 by 100 feet, built of concrete, iron and glass. The scene end of the studio, corresponding to the stage in a theatre, except that it is not raised, is 60 by 100 feet and 40 feet high. Here the scenes for film productions that cannot be made with natural outdoor backgrounds are painted and set. The interior view printed on this page shows a basketball game in progress, with the moving picture camera ready to record the playing. The floor of the stage is composed of continuous rows of trap doors, so that traps may be fixed at any point in a scene, and underneath the traps is a huge tank holding 100,000 gallons of water, the water being utilized for water scenes by removing any number of the trap doors. Where great depth is needed for a scene the camera can be moved the full 100 feet from the back wall, where one floor sits up dressing-rooms, like a first-class theatre, and underneath a portion of the building is located an extensive property-room. The scenery is painted on four great canvas frames and is all constructed on the premises. There is also a developing-room, where the negatives are developed, and a testing-room, where they are looked over before going to the factory, besides an office-room and a room devoted to the literary preparation of the stories before the scenarios go to the actors. In the developing-room are six huge porcelain vats through which the films are reeled in receiving the necessary baths. Filtered water is used, and cleanliness to the most scrupulous degree is observed in every part of the establishment, to insure the absence of dust particles on the finished negatives.

Alex. T. Moore, general manager of the lithograph department of the Edison Manufacturing Company, and his assistant, Mr. Porter, informed *The Mirror*:

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

The Clement Theatre, at Dover, N. H., more than satisfied capacity house Oct. 29-31. Some of the films were *A Wife's Strategy*, *The Leprechaun*, *Leah the Forsaken*, *A Lover's Guide*, *The Crocodile Hunt*, *One of the Heavens*, *The Blind Reader*, *A Voice from the Dead*, *Runaway's Love*, *The Fair Doctor*, and *Lincoln's Remorse*.

Highwater's Big Tent Theatre, at Natchitoches, La., opened Oct. 20 with good pictures. Charges of bill each night. Opening business encouraging. Seating capacity of tent 1,000. This is a new feature in amusement of sections of the town.

At the Park Theatre, Johnson, Pa., coffee was served at midnight, while electric returns were seen on the picture sheet.

The Empire, at Newport, R. I., drew good houses last week by the introduction of talking pictures. Eva Tanguay's sketch is making a hit as a leader.

The Novelty, in Syracuse, N. Y., showed one of the Detroit-Chicago World's Championship games to large houses 2, 3. Incidentally Harry Campbell sang *"Take Me Out to the Ball Game"*. The Collingwood School Fire is being featured at the Majestic 2-7. Antony and Cleopatra, a new picture, is being shown at the Hippodrome with good results 2-7.

At Hannibal, Mo., Schiller's moving pictures at the Park Theatre drew good houses during week Oct. 26-31. The Electric and Nickelodeon have also had their share of patronage. The new Star Theatre has been elegantly remodeled and fitted up and will be opened to the public to-night as a moving picture house.

Moving pictures and songs continue to draw large crowds at St. John, N. E., to the Model, Universal Bijou, Princess, Happy Half-Hour, and the Cedar.

The Unique has taken the balance of the space in its building, and in a very short time Manager Fred Triffitt will have double the number of chairs to seat his many patrons. His new block pedestrianism, waiting "a chance." The feature at the Happy Half-Hour for week of 2 is *Leda Drama*, heralded as a vintages picture. The Dramagraph talking pictures at the Nickel continue to attract capacity business.

In addition to the usual programme of excellent films at the Marvel Theatre, Wipacush, N. C., Robert L. Richard, the tenor soloist, filled the bill the past week to full houses.

The Star, in Cheyenne, Wyo., is the only moving picture house in Cheyenne that confines itself strictly to moving pictures. The business is very good. The Odium offers moving pictures and road shows. Hoelgan in New York, matinee and night, Oct. 31 blessed

PATHE FRERES.

The Largest Moving Picture Producing Firm in the World.

The principal studios of the Pathe Freres Company are located in Paris, France, but there are other studios, operated by this firm, in different parts of Europe, five in all. In addition, the firm has plants for printing copies from the negatives for distribution among exhibitors, and one of the most important of these is located in Round Brook, N. J. It also has agencies in all parts of the world, three of them in the United States. All films for sale in America, except the colored films, are printed in the Round Brook plant, from negatives made in Europe, two and three negatives being made for each set of pictures, one negative always coming to this country.

The Pathe firm also maintains constantly on the road four or five crews of photographers taking travel pictures in various parts of the world.

GREAT NORTHERN FILM COMPANY.

A Film Making Company of Copenhagen Having Success in American Market.

The Great Northern Film Company, of Copenhagen, has a branch office in New York, where films for the American market are received and distributed. This company, which has unrivaled opportunities for shooting romantic and beautiful natural backgrounds, has produced a number of notable pictures, and its output ranks very high in Europe. It was awarded first prize, gold medal and prize of honor at the Cinematograph Exhibition at Hamburg this year. A recent picture of a sensational realism is one called *The Bear Hunt*, showing the killing of three huge bears in the forests of Finland.

SUNDAY NIGHTS IN BROOKLYN.

The success of the moving picture as a form of entertainment in regular theatres for Sunday nights in Greater New York is due largely to the enterprising spirit and persistence of Manager Fridley of the Majestic Theatre, Brooklyn, who first introduced the practice in the Fourteenth Street Theatre. His success was a signal for the number of other Sunday night entertainments that followed. Later he opened at the Majestic in Brooklyn with Sunday lectures and pictures, about the time the Sunday night concert crusade was at its height, and here again he was successful, receiving letters from many prominent clergymen, endorsing the entertainment. The attendance at the Majestic has increased so much since the opening night, that very often the entire orchestra is sold out in advance, and the audience is made of the best theatregoers in Brooklyn. The pictures, which are supplied by the Vitaphone Company, are of the highest class, being especially selected for their educational and instructive value. Last Sunday the pictures of travel in Ireland ran for a full hour.

PICTURE ACTIVITIES AT MT. CLEMENS.

The Mirror correspondent at Mt. Clemens, Mich., writes that the Bijou, a very nice little picture theatre, boasting about 200 people, in the summer plays to standing room thirty-five times every week, and in the Fall and Winter it is standing room twenty-one times during the week, and it plays to the very best people in Mt. Clemens. The Gem is a small place and it also plays to full houses at all times, and it runs nearly all comic pictures and to big business. During the summer the Nelson Theatre plays to a big business, with good pictures and high-class vaudeville. At last there is a movement on for a new opera house, and it looks as if it will be started within a few weeks. It will be a picture house during the summer and be used for first-class companies during the regular season.

EXTENSIVE ROLL TICKET PLANT.

The Carter Press, manufacturer of roll tickets, formerly located at 275 Water Street, New York, has moved its plant to Peabody, Mass., where it can

Song Slides!

Travelogue Slides!

Announcement Slides!

Newest, latest, and best. "You Select—We Ship." Lowest rental rates consistent with superior service. We also furnish thoroughly competent illustrated song vocalists, moving picture and vaudeville pianists, trap drummers, instrumentalists, dramatic lecturers, demonstrators and licensed operators.

Quick reliable service.

Our references: Leading Film Exchanges, Song Slide Manufacturers, or Dramatic Mirror of New York.

Write now for Circulars and full particulars.

LEN SPENCER'S LYCEUM

44 West 20th St.

NEW YORK

Lightness, combines durability. A pamphlet, with a full description of the machine, has been issued by the manufacturers, Len Spencer Company, 317 Broadway, New York.

T. Drake, on receiver, offers the type printing plant of the Calhoun Show Print Company of Hartford, Conn., for sale. A catalogue can be had upon application.

An advance man, experienced in the concert field, is wanted by E. F. Adams & Co., 206 West Forty-second Street.

A. Kretnar will compose and arrange music for songs, acts and operas. He can be addressed at 117 East Ninety-second Street, New York.

Figures which speak for themselves show the results of engagements of some of the high-class attractions at the Richardson Theatre, Oswego, N. Y., during the past season. These appear in another column. For Christmas and New Years, which are open, Manager W. A. Wesley wants a couple of the best. Superlatore managers endorse this city.

Thanksgiving Day is open at Hoyt's Theatre, South Norwalk, Conn., also at the Sterling Opera House, Derby, Conn. I. M. Hoyt, at South Norwalk, does the booking.

GOSSIP.

Louis N. Parker, the American dramatist, organized the historical pageant of the Lord Mayor's Show, held in London yesterday.

Elizabeth Brice has joined *The Mirror* World to play a role made up of the two parts held by Grace

EDISON MOVING PICTURE STUDIO.

representative that when the building was constructed, about one year ago, there was nothing to guide them in planning it, as no studio of the size and kind was then in existence. Nevertheless it has been found that all requirements have been provided for.

THE ADVANTAGE OF REVIEWS.

Managers of Picture Theatres Find "Mirror" Reviews Valuable in Their Business.

The Mirror continues to receive words of praise from all sides for its impartial reviews of new films. Manufacturers concede that they tend to put the film making profession on a plane of equality with other branches of amusement, and at the same time promote a spirit of improvement and emulation among the film makers themselves. Film renters declare that they are just what the moving picture world has needed—an influence that will cause the manufacturers to give them a better class of subjects. Theatre managers see in the reviews a practical means by which they can tell in advance what films will please and what ones will displease their audiences.

Some of the prominent managers in the larger cities cannot use *The Mirror* reviews for the purpose of selecting their films, because they exhibit the first run pictures before *The Mirror* has had a chance to review them. But, on the other hand, this class of managers is in a position to discriminate for itself. Supply houses are close at hand, and a call on the telephone will replace an objectionable or weak film in an hour's time.

But to the thousands of theatre managers in the smaller cities and towns, and in the small theatres in the cities, the reviews come as a distinct means of protection. Their film service is by express, and they do not know what they are to have for each change until it arrives—at least they have no way of telling the character and strength of the pictures. New films do not usually reach them for two, three or four weeks after they have been shown in the large theatres, and in the meantime *The Mirror*'s reviews have appeared and they are in a position to know the merits of a large part of the latest offerings. All they require then is watchfulness, and they can make special requests for particular films that have proven hits in the metropolis.

USING BOTH SERVICES.

Certain Moving Picture Theatres Are Using Both Association and Independent Films.

The rules have been relaxed to such an extent among association rental agencies that it is now possible for exhibitors to secure both services. In a moving picture theatre on Washington Heights last week, where association pictures have been exhibited exclusively, a late Biograph subject was noticed, and it was learned that a number of houses are taking service from both sides. It is also said that independent agencies are having little difficulty in securing films of Edison license manufacture, and nothing is being done to discipline association agencies who run in occasional reels of independent films. It is explained that these infractions of the association rules are not recognized, but are merely being winked at. How long this state of affairs is likely to last is problematical. It may or may not mean the advent of a more comprehensive agreement or combination.

ACTIVITY IN BURLINGTON, N. J.

Under the management of King and Schwartz the constantly increasing patronage at the Majestic, Burlington, N. J., has necessitated a change of location, and the building adjoining their present quarters, formerly occupied by Charles Schwartz, has been leased and transformed into a beautiful playhouse, and picture parlor, with a seating capacity of four hundred. The interior decorations are red, green and gold. The curtains and stage, which is erected at a height of eight feet, is encircled with blue and white electric lights, giving the whole a novel and pleasing effect. Illustrated songs and the latest picture films will be featured as heretofore. The Bijou Dream opened 28 under new management. The latest songs will be introduced and the best pictures obtainable will be shown. Business continues big at the Auditorium. The Result of Rating Too Much Roundish was the title of a picture shown 20, 31 that caused considerable laughter.

small house. The Chrysler presents moving pictures and amateur attractions to fair attendance, N. C. The five moving picture houses at Petersburg, Va.—Lyric, Virginian, Cockade, American, and Idlehour—are all doing good business and offering excellent films.

A. Rudwick, manager of the Empire Theatre, Freeport, Pa., has broken ground for an up-to-date picture house and will be ready for business about Jan. 1. Pictures and vaudeville combined will be the programme.

W. C. Janson and John Lapp have leased 280 Eighth Avenue, near Twenty-fourth Street, Manhattan, and will fit up the premises for a moving picture theatre.

The death of Charles W. Fonda, local manager of the Bijou, Fitchburg, Mass., does not change the general management of the place, which is controlled by the Bijou Amusement Company, also conducting the Bijou of Springfield, Mass. The Fitchburg house is to be remodeled.

Dobson, Ia., has four moving picture houses. A fifth opens this week and a sixth is promised for January.

The Auditorium Family Theatre, at Seventh and Elm Streets, Cincinnati, is now under new management.

The Swanston Theatre, formerly the Lyceum, in Springfield, O., under the management of George Walcott, opened a new season last week with *Nov. 2*. The films were enjoyed and the new house is likely to be a success.

Moving pictures and illustrated songs at the Aladdin, in Tyrone, Pa., received with enthusiasm an enormous crowd. The best film this week is *Pierrot's Tallman*, a story told in pictures beautifully colored. The management of this house is run on the finest of principles.

The moving picture houses, the Moon, May's, Star, and Theatrum, in Jamestown, N. Y., are doing large business. The pictures, with illustrated songs and short sketches, are well liked.

The Orpheum Theatre, at the Hubert Theatre in New Orleans, La., continues unabated. The principal films shown were *For His Sister's Sake*, *A Day in the Life of a Sicilian Heroine*, *The Mystery of Calcutta*, *The Witch and a Foolish Man*, *Katherine Cullen*, a local vocalist of note, displayed considerable ability in song.

The sixth moving picture theatre to enter the field in Blue City, Ia., was opened last week by G. E. Wrick, under the name of the Bijou.

Fair sized and well pleased audiences visited the Columbia Theatre, in Bath, Me., week of 2-7. The films shown were *A Day in the Life of a Heroine*, *Disobedient Pickpocket*, *Army Dogs*, and *Leah the Forsaken*. Miss Gullmette is winning favor as the soloist. The Alameda offered a fine list of pictures, and the singing of the Oliver Bettey pleased.

Dreadland for week 2-7 offered Will Sears in a musical act and Jean and Carven, music and comedy, pleasing the public.

The Orpheum Theatre, a moving picture house at Bartonsville, Okla., which has been owned by E. B. Benjamin for the past two years, was sold Nov. 2 to the Yale Amusement Company and Ben Mosely, of Muskogee, Okla., has taken the management.

The Star Theatre, at London, Can., put on talking pictures week 2-7 and did immense business, as it was the first time they have been shown here. The Unique and the Lyric are also doing well, but with the Grand Ole Opry and Benetti's Vaudeville both open and the coming of Winter with counter attractions, it remains to be seen whether business will fall off or not.

The Orpheum, in Pine Bluff, Ark., has an excellent orchestra, a first-class song singer and a beautiful line of pictures, and continues to pack them in nightly. Manager Whitford, of the Orpheum, has in connection with a moving picture show combined and entertains large audiences with high-class vaudeville acts, and in the future will conduct a first-class vaudeville theatre, with a change of faces every two weeks.

A new moving picture house has just been opened at Kane, Pa., and is getting its share of the patronage. This makes four moving picture houses doing business here now. All are doing well.

The Yale Amusement Company has leased the Majestic Theatre of Waco, Tex., and will open in that city Nov. 9 with the Cameraphone talking pictures, moving pictures, vaudeville and illustrated songs.

Charles Hanson, the manager of the Imperial Opera company, will manage the theatre for Mr. Wels, and Nellie Hansen will sing ballads and illustrated songs. All the moving picture houses are doing a little better this week. This I think is due to the warm weather.

EDISON MOVING PICTURE STUDIO, INTERIOR.

have more room to expand. The company makes a specialty of roll folded or strip tickets, with theatre name printed in. The plant has a capacity of 2,000,000 tickets per day, and new machinery is being installed which will double the output. Prompt shipments are guaranteed.

PICTURES OF COTTON INDUSTRY.

The Lubin Company announces a series of industrial pictures illustrating the development of cotton staple from the planting to the manufacture of the sheet. It is hard to conceive a better subject for this class of motion pictures, and judging from past work of the Lubin Company in this line the new offering should be highly satisfactory.

A SYSTEMATIC SLIDE SERVICE.

Len Spencer's Lyceum, making a specialty of furnishing moving picture theatres with slide service, singers, musicians and operators, has doubled its business in the past few months and is now supplying 120 theatres in New York alone. Good systematic service has accomplished this result.

NEW CHRONOPHONE SUBJECTS.

The Gaumont Company announces several new subjects added to its chronophone list, which now numbers 120 subjects, mostly popular songs. Included in the new list are *"I'm Afraid to Come Home in the Dark"*, *"Cuddle Up a Little Closer"*, and a parody on *"Cheyenne"*.

NEW NAME FOR PICTURE "SCOPES."

Charles E. Blaney has been honored by having a "scope" named after him. Needless to say, it is the machine used at the Lincoln Square Theatre. The apparatus used in the other houses of the circuit is called the Murtiscope.

NEW HOUSES IN BROOKLYN.

The Nickelodeon and Chelsea, two new moving picture houses on Fulton Street, Brooklyn, are now being constructed, and will be ready to open soon.

NOTES OF VARIOUS ACTIVITIES.

Mabel Montgomery, who has starred in Zaza and Zira and has played all the leading female roles with the principal stock companies, establishing a big following in the large cities, is open to offers for the balance of the season. She may be addressed care of the Actors' Society.

A bustling little town in New York State is Canasatego, which will yield a paying right to inexpensive but good attractions. J. J. Kingston is the manager of the Opera House, which seats about 500.

Benish Feynster played to a capacity house at St. Louis on Oct. 30, and on Saturday morning an extra performance was given to a crowded house.

The County Short, of which O. E. Wee is manager, has Thanksgiving Day open, which they would like to fill in an Ohio town. The company plays Hart Theatre, Philadelphia, this week.

A typewriter that showed its appeal to the traveling man in the Sun Typewriter, No. 2, a portable machine made of aluminum, and which, with all its

Tracy and Helen Boyton. Arthur McWatters has also left the company.

Juan A. Calcedo, the "High Wire King," will sail for London to-morrow (Wednesday), to open with the Meas and Stoll tours on Nov. 21.

Flavia Arcareo and Nellie V. Nichols have been engaged by Bratton and Laffer for their production of *The New Yorks and Their Baby*.

Clark Ross is playing the title role in *Panhandle Pete*, under the management of Abe Levy.

Julia Dika has been engaged for a character part in *The Queen of the Moon* house.

Little May White and Hazel Carlton, both members of Lola from Berlin company, were made honorary members of the Wheeling, W. Va., lodge, T. M. A., on Oct. 21.

James L. Carhart has gone to Chicago to join Maude Adams' company.

Billy Bowers, recently with *Slide Tracked*, is ill at his home in Gloucester, N. J.

Honore Brent, who was with Amella Bingham during her last tour, has been especially engaged as leading woman in Carolina, now playing in the South.

Harry Knapp joined the Human Hearts' company (Western) at Bloomington, Ill., on Oct. 20, to play the heavy, this making his fourth season in the part. Mr. Knapp was playing the heavy in *The Shoemaker* until the closing of that company on Oct. 24 at the Third Avenue Theatre in New York city.

NEWS FROM THE VALENCIA THEATRE.

Walter Hoff Seely has appointed Hayden Talbot as house manager and Philip Hastings as press representative of the Valencia Theatre, San Francisco. Will A. Page is no longer connected with the house. Thomas McLarnie, of the Bush Temple, Chicago, will join the Valencia company as leading juvenile on Nov. 20, and George M. Barnham will open as leading character man on Dec. 15.

MORE ANENT TICKET SPECULATION.

Chairman Redding of the Aldermanic Committee on Laws and Legislation, will probably call an executive meeting of the committee today to discuss the proposed ordinance repealing the sidewalk ticket speculators' license law. It will be remembered that the matter was taken under advisement two or three weeks ago and final action delayed.

MARIE DRESSLER IN LONDON.

It is said that Marie Dressler has taken a lease of the Shaftesbury Theatre, in London, and that she will appear there shortly in a new musical comedy written for her by a prominent English author and supported by a well-known English comedian.

LADY RANDOLPH CHURCHILL, DRAMATIST.

Mrs. Cornwallis West (Lady Randolph Churchill) is at work on a play for production in London next Spring.

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SAN FRANCISCO.

Kolb and Dill Return—Robert Warwick—Checkers
Pleases—Vaudeville.

San Francisco audiences are nothing if not loyal. Each new prodigious native son of the local stage upon his return is given a welcome in which the people try to outdo their previous records. So it has happened with Kolb and Dill, who are on the bills for the Princess. Their engagement began Oct. 28. Both Kolb and Dill are perceptibly improved in the comic art, and they extract a huge amount of fun from playing the Ponies. Billy S. Clifford made a hit with the crowd, as did Al. Duncan, who was the boy of doubtful parentage. Demetrius Lambert and Monnie, the leading woman and subordinate, respectively, more than made good. The whole production was well staged, and a credit to the management.

His Excellency, the Governor, has been very well impersonated by Robert Warwick at the Valencia 26-31. Warwick, who has just resigned for twenty weeks is quite a drawing card. Willette Kershaw appears to better advantage in this than in anything so far put on. Vivacious and most beautifully groomed, she captured the entire audience with her sparkling interpretation of Stella de Gex. Charles Dow Clarke as Secretary Baverstock did very good work, and the rest of the cast pleased. A Navajo's Love, by Sedley Brown, 1-4.

At the Alcazar Bertram Lytle repeated his former success, appearing in the title-role of Strongheart. The play was very well staged. Miss Vaughan made the most of her opportunities. The others of the cast did sincere work. The Road to Yesterday 2-4.

A good house greeted Hans Robert in Checkers at the Van Ness 26, and a successful week followed. The Clansman 2-14.

At the American 25-31 The Isle of Spice drew good houses. Roberta Wilson displayed a good voice. Harry Watson and Harry Williams turned on their fine supply of gag and comedy business. Little Johnny Jones week 1.

At the Orpheum Cohan's Little Blonde Lady has afforded a good deal of amusement. George Primrose is the leading figure for the coming week. Alfred Kelsey and Katharine Bette will appear in a sketch. In Trust.

A new strictly fireproof theatre will be built on Fillmore Street, between Turk and Eddy, by the Alamo Theatrical Company. Architects are Charles M. and Arthur Rousseau. There will be sixteen exits, so the theatre can be emptied in two minutes. The capital now subscribed insures the immediate erection of the structure, and the contract provides that the building must be completed within four months. Ben Julian has been appointed director by the co., and will attend to the stage work.

CAMERON H. KING, JR.

TOLEDO.

Ethel Barrymore—Paid in Full—Comedy at the Lyceum—Melodrama—Burlesque.

Ethel Barrymore in Lady Frederick packed the Valencia Oct. 31. The audience seemed disappointed with the play, but admired the star. Paid in Full came for the week 2, it being the second engagement for the season. The co. is the same as before, with Guy Bates Post, Scott Cooper, and Miss Blandick in the leads.

The Lyceum had Ben Hendricks in Tom Yonson 20-31, and Chas. Grawey in The Awakening of Mr. Pipp 1-4. Both stars well known here and well patronized.

At the Empress The Millionaire and the Policeman's Wife 20-31, followed by The End of the Trail 1-4, pleased the patrons mightily well. The latter co. was a superior one in every respect.

At the Empress The Vanity Fair Burlesquers held forth for the week.

The Arcade pictures pleased, in connection with the following vaudeville bill: Demosio and Bell, Bert Z. Bruns, Cora Swain's cockatoos, J. B. Gardner, Montrose.

KANSAS CITY.

David Warfield—Ben Hur—Stock—The Bertha Kalich Engagement—Enthusiasm Aroused.

David Warfield played a week's engagement at the Shubert 2-7 to capacity business, presenting both The Music Master and A Grand Army Man. The audience were very enthusiastic. Bertha Kalich in Cora 9-14.

Ben Hur was the Willis Wood offering 2-7, playing to immense audiences, in spite of the fact that it has been seen here several times before. Willie Collier 9-14.

The Honeymoon Trail decked the Grand nightly 1-7, and scored a most decided hit with the big audience. The play is thoroughly delightful from start to finish, with scarcely a dull moment. Cole and Johnson 8-14.

Julie Herne and co. in their clever little one-act play, A Mountain Cinderella, was the Orpheum headliner 1-7, and scored a most emphatic hit. Other acts were: Midgely and Carlisle, the Seven Hoboes, Paul La Croix, the Four Balans, Barry and Hughes, and Levell and Sinclair. Business big throughout the week.

The Woodward Stock co. continued their policy of putting on the best plays only at the Auditorium 1-7 by presenting My Wife, playing to practically capacity audiences at every performance. Harry Browne and Eva Lang in the principal roles were both distinct hits. Others of the co. were well cast, while the play was attractively staged. Why Smith Left Home 8-14.

Lena Rivers, with Beulah Foynter doing excellent work in the leading role, was the Gillies' attraction 1-7, playing to the usual big business. The Little Organ Grinder 8-14.

The Struggling Players held the boards at the Century 1-7, and were well received by good sized audiences. A clever burlesque, with some entertaining specialty numbers, formed a pleasing combination.

The Rose Hill Folly co. was the Majestic offering 1-7, playing to very satisfactory business. The feature of the performance was a Salome Dance by Lydia Vynet, whose efforts won repeated applause.

The announcement that Bertha Kalich will appear at the Shubert 9-14 was welcome news to Kansas City, as Madame Kalich has gained a big following through her two former appearances here. The new play, Cora, comes with a strong St. Louis endorsement, and the advance sale already indicates capacity business.

The Calve Concert given at the Auditorium 30 proved one of the memorable musical treats of the season, and was greatly enjoyed by a large audience. Madame Calve was in excellent voice, and her several selections won enthusiastic applause.

D. KEDDY CAMPBELL.

LOUISVILLE.

Brewster's Millions—Molly Bawn Revived—Vaudeville at the Mary Anderson—Burlesque.

Crowded houses was the rule throughout the week at Macaulay's, where Edward Abeles and an excellent co. appeared in Brewster's Millions. Cecile Chamblade Concert 9. The Devil 12-14.

For week of 2 Molly Bawn was the offering at the New Masonic, drawing good business. Next week, Thornton, the musician.

In at the Finch was the offering at the Avenue week of 1, drawing excellent business. Next week, False Friends.

The following good bill was offered at the Mary Anderson week of 1: Kennedy and Rosney, Tenor Wilson and Mlle. Heloise, Maricre B. Cooke, the Kinsons, Amoros Sisters, and Emerin Campbell and co. Business large.

The Imperial Burlesquers drew good business to the Buckingham week of 1. In the co. are Beardsley Sisters, Grout and Grout, Johnny Love and Minnie Lee, and Mlle. Genac's Modes.

CHARLES D. CLARK.

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NEWARK.

The Old Homestead—Texas—Vaudeville Popular Here—Burlesque.

It makes no difference how many seasons The Old Homestead visits the Newark Theatre, it always draws splendid houses. This was again demonstrated 1-6. To be sure the cast was without Demman Thompson, but his successor, William Lawrence, found favor with the audiences. The same may be said of Frederick Maynard, Fred Clare, Anita L. Fowler, Gus Kammerer, Charles Inghelby, Mr. Clarke, and the Double Quartette. The rendering of the "Palma," by Charles Inghelby was excellent. The Round Up 9-14. The Witching Hour 16-21.

Texas was presented to the house at Henry's Theatre 2-7. Special mention is due Mr. Thiel as Oklahoma and Miss Fuller as Texas. Cecil Spooner 9-14.

Through Death Valley was the attraction at the Columbia Theatre 2-7. Florence Pickney as Bea was capital, and Phil A. Perkins depicted the Mormon elder capably. Specialties are also introduced by Ralph Samson and Dollie Dupree.

The Lyric presented this very good bill 2-7: Clarence Vance, Caryl Wilbur and co., Julian Rose, Hodges and Lauchman, McMahon and Chappelle, the Puller Porter, Maudie and Mrs. Bonomo, Barry Lapine, and the Marco Twins. During the performance 4 the electric lights went out, owing to an accident at the power house, necessitating McMahon and Chappelle to give their act in total darkness. They attempted to do for one scene only, but were compelled to abandon the balance of the act and ring down the curtain.

Notwithstanding the fact that we have added another vaudeville house this season, Proctor's Theatre is still drawing a good share of business 2-7. Valerie Bergere, who is always welcome, presented Billy's First Love: Adelaide, Wynne and Lewis. Come to Banister, Philie Brothers, Burke and Tooley, Billy Beard, and Ellis-Nowlin co.

The Star Show Girls gave fine performances at Miner's Empire Theatre 2-7.

The Night Owls of Waldmann's Opera House 2-7. The olio included Lawrence T. Edwards, Quizz and Nicholson, Devine and Williams, Charles Robinson, and Harry Seebach. Clark's Jersey Lilies 9-14.

At the Little Arcadia Theatre Florence Hughes, Lucky and Yeast, Minnie Kalen, and Al. Raymond made up a good bill and drew good houses.

GEORGE S. APPELGATE.

LOS ANGELES.

The Lewis Stone Company—The Belasco Back to Stock—Vaudeville.

The Adventure of Lady Urmia was delightfully presented by the Lewis Stone co. at the Auditorium Oct. 26-31. Mr. Stone seen in the role of George Sylvester, Pierce Oakley made a charming Lady Urmia, and Miss Lewis was an impressive Mrs. Fenton. The staging added greatly to the success of the performance. The first stock co. production of Forty-five Minutes from Broadway 2-4.

The Belasco Theatre is back to stock once more, now that David Warfield has finished his two successful week's run, and the players were seen week 26 in Tom Moore. Mr. Van Buren in the character of the Irish poet was convincing. Ben Dyke was satisfactory given by Miss Lovell. Dick Virian was more than amusing as Buster, the servant, and Hobart Bosworth looked and acted the part of the Prince of Wales to a nicety. Old Heidelberg 2-8.

At the Burbank 25-31 Mrs. Temple's Telegram was given, with Florence Stone in the title-role. The men were congenially cast. Desmond acting as Frank Fuller and Beasley as Jack Temple. Miss Edmund and Miss Duffett were both happily. Cleopatra next week.

The bill at the Orpheum was Jane Courthorne and co. in Lucky Jim, Phantastic Phantoms, Vinie Daly, the Seven Yullians, Edward La Vine, Relief Brothers, Claude and Fanny Usher, the Flancheds, and the motion pictures.

The Royal Chef did a big business at the Grand Opera House 25-31. William H. Conroy is the star of the organization, and he made a hit as the Chef. Next week, The Isle of Spice.

Robby Barry and Edie Herbert will be seen in A Knight for a Day at the Marion 2-7.

It is reported that Fella Hartman will come here early in November from his recent success at the Princess Theatre, San Francisco, and will bring with him as leading woman Christine Nelson.

DON W. CARLTON.

MONTREAL.

Divorce Produced—The Grace Cameron Company—Vaudeville—Burlesque.

Divorce, adapted by Stanislas Stange, was produced for the first time in English by F. C. Whitney at His Majesty's Nov. 2 to a large and interested audience. The first act of the play is a trifle talky, but the explanations made are necessary to a proper understanding of what is to follow, and the last two acts are intensely dramatic. Notwithstanding the nervousness of a first night, the play ran with wonderful smoothness, and the cast was a good one. Chief honors went to Marion Terry as Madame Darvas, and Ida Compost as Bertha Pinner, but John Glendonning, Eben Plympton and Victor Berano all handled difficult parts with credit. This is Miss Terry's first appearance in America, and she received a warm welcome. Blanche Walsh in The Test 9-14. The Grace Cameron co. appeared at the Academy 2-7 in Dolly Dimple. The production was well staged and proved attractive. Fifty Miles from Boston 9-14.

The Irwin and co. in Mrs. Peckham's Carous, was the headliner at Bennett's, and proved highly amusing. The Zanettos, jugglers, Al. Lawrence, and Quinn and Mitchell all do clever turns. Birdland is a pretty little fantasy, and Bertoch, Simon Bonomo, Brrr and Bertie Fowler help to make up a good bill. Shadowed by Three holds the boards at the Franca, and proved as popular as it did last season. Gertrude Matland does good work in the leading role.

At the Princess, the City Sports give a good bill. Volts, the electrical marvel, the Hilltons, bicyclists, and Hard Brothers, gymnasts, are features of the olio, and all good; the dancing of the Four English Terriers was much admired.

Las Dernieres Gatoches, an interesting drama of the Franco-Prussian War, is the bill at the National. The leading roles were ably interpreted by Madame Delcourt and De Lays, and by Messrs. Marcel, Filion and Hamel.

Theatre Royal had an entertaining bill in the Cozy Corner Girls. Suits Moore, Lulu Kergan and Joseph Mack in The Ungrateful Son, Grace and Reginald, Lambert and Sadow and the Mitchell Sisters pleased.

The Sheffield Choir gave two artistic and successful concerts at the Arena 2, 3.

W. A. TREMAYNE.

DETROIT.

Chauncey Olcott—"Jack" Edwards a Local Favorite—Vaudeville—Burlesque.

Chauncey Olcott in Ragged Robin was appreciated at the Detroit Opera House 2-7. Considerable local interest was manifested in the Detroit engagement for the reason that George ("Jack") Edwards, a member of Detroit's actor colony, was a valued member of the cast.

One of the most compact and best balanced bills of the season was put on at the Temple Theatre 2-4. The Patriot, the Joint Work of Stanislas Stange and Julian Edwards, is one of the most notable offerings of the season in vaudeville. Antoinette Le Brun's rich roles was heard in the title-role. Others who made up the interesting bill were Richard Croilus and co., the Right Madras, Apple's animals, Jack Wilson Trio, Froholm, Carson and Willard, the Three Westons and the Microscope.

Next week, Robert Ullman.

The Time, the Place and the Girl drew full houses to the Lyceum Theatre 1-7. The chorus was one of the best drilled aggregations seen in Detroit so far this year. Next week, Vanity Fair.

Uncle Sam's Belles, at the Arcane Theatre 1-7, featuring Will Fox, George Scanlon, and Pearl Stevens, was hardly up to the usual standard of the house. Next week, Vanities Double Girls.

At the White Theatre 1-7 the Kings-Briton musical play, The Carter Girl, brought the attendance up to the capacity point and was quite a novelty.

William F. Mesinger and Edward Garmey, manager and treasurer of the Knickerbocker Theatre, New York, were in Detroit last week, visiting J. M. Ward, of the Gayety Theatre.

ELYP A. MARPANI.

PORTLAND, ORE.

**The Jeffersons—Cagney in Concert—Rock Names—
—Yardville—Rave and More.**

At the Halli-Orr, 25-26 was captured. However, the bandman does not see nearly as good as the other captured. The bandman does not see nearly as good as the other captured. The bandman does not see nearly as good as the other captured.

German musical comedy of that name, received hearty welcome when they opened a week's engagement at the Baber 26. The bill was left hanging over the stage in Seattle, and began the last opening bill, Sunday matinee. James J. Corbett week 1.

Fish Dummies was presented at the Lyric to a house full of 50-55. However, in the comedy, it was more than pleasing, with Ervins Blunkall playing opposite her.

The Flamingo Arrow did a fair business at the Star 25.

The following bill was presented at the Orpheum to capacity houses: The Millman Trio, May and Fy Henzler, Henry Horton and co., in Uncle Sam's Daughter, The Three Men in a Striped Suit, Blanchard, Ethel MacDonald, and The Three Men in a bicycle act.

Oscar D'Amon, the minstrel leader, was the drawing card of the Grand, the first of its production consisting of the Haverlocks, Jolly and Wild, the Duran male trio of operatic vocalists, and the Three Sars and Carmen, hoop rollers and baton twirlers.

Mrs. Eva Fay was the attraction of the Fox, presenting "The rest of the bill was good comprising Le Montis, in bands playing act; George Yeomann, a German monologist; Harvey and Les Hebever comedians, and the Sullivan

JULY
F. LOGAN

SPRINGFIELD, MASS.

Marie Dore Fleas—Mrs. Wiggs Returns—Coming Attractions—Vanderbilt.

Marie Dore is the Michael Girl was an excellent attraction at the Court Square Oct. 28. Fifty miles from Boston returned 12. Mrs. Wiggs of the Cabage Patch called again 2, 4, and the Lion and the Mouse visited again 3. Coming are Broadway's new play, "Intimate Strangers," with Gladys Bell, 5, 7. "Kismet" Robert to Vera, the Medium, 9. The Gay Musician 10, 11. Grace George in Divorcement 12. The Merry Widow 14, and week.

The Glimco Theatre and Elm and Barton's Big Garden. Intimate Strangers, the Midnight Matinee Election Night, giving the returns between acts, that drew a packed house. A new version of East Lynne appeared 5-7.

Oct. 12 had Clarence Wilbur and his two funny folks in The New Scholar; Walter Law and co. in the sketch, At the Threshold; Lew Wells, the Boothblack Quartette, the Four Readings, Little Shaw, and John's. The new play, "Intimate Strangers," with Gladys Bell, 5, 7.

Oct. 13, Dr. Wright, of Glimco, of the Court Square Theatre, was called to New York this week by the death of his brother, Edwin G. Glimco. The veteran theatrical manager had many friends here.

—E. J. SWARTZ.

**A Successful Testimonial—The Clansman—Musical
Comedy—Vaudeville.**

At the Salt Lake Theatre a testimonial concert was given Oct. 25 to a large and fashionable audience, for Arthur Pedersen Freiler, a young violinist of this city, who will be enabled to continue his studies. Professor Dan J. McChellan, Astoria, was the soloist. The concert was given for the purpose of raising voluntary assistance. We have great hopes of success for this young man. The Clansman played the house three nights and matinees 20-51 playing the best music of the 19th and 20th centuries. The house fair and auditions pleased Ethel Brandon, well remembered here, from her old stock company days, was well received. Land of Nod 5-7.

At the Grand Theatre The Yankee Doodle Boy drew fair houses 25-28. Nellie Brown, in a double character; Edna Earl, in songs and dances; Al Peterson and J. J. Kelly, in songs and dances, were the notable ones. Millionaire Tramp 20-31, to fair business. Week of 2. Pride of New York.

The Orpheum bill was Trussell Family, Eva Taylor and company, The Four Queens, The Lyons and Henry, Le Clair and Sampson, De Haven and Sidney.

The Lyric offered the Cameraphone talking pictures together with Fisher and company, O'Brien's Astoria and company, and comedy and musicals. The Astoria boy and the Lady.

C. K. JOHNSON.

**Musical Comedy Popular—James J. Corbett—
Stock Companies—Melodrama.**

At the Moon, The Time, the Place, and the Glamour, 25-31 played to large houses. The play was well staged and costumed. Paid in Full 25-31, with James J. Corbett, in Facing the Music 25-31, with the cast of the same title, at the Strand, and The Grand. The attendance ranged from medium to large audiences. Just Out of College 1-7. Montana Land 25-31, which pleased medium and large audiences. The Holy City 1-7.

The Fantasy Players at the Loie gave a good presentation of the Hoorah 25-31, which drew large audiences. T. Daniel Frawley, in the leading role, was clever. Allison May, as leading woman, was good. The cast of the same title, at the Loie, with P. C. Huebner, H. C. Cummings, Philip Sheffield, Mary E. Carr, Pauline Madden, Clara Kimball, and others, rendered excellent support. The Love Boat 1-7.

The Third Avenue Stock co. appeared in The Great Express Robbery 25-31 before audiences averaging 100. The cast of the same title, at the Loie, with Han Taylor, Viola Keene, Eva Marie French, Lee La Force, Stanley Johns, W. E. Walters, George Bay, William Rayner, and others, maintained the interest of the audience. The cast of the same title, at the Loie, with all the cast and ability. One of the Highlanders 1-7.

BENJAMIN F. MISSEYER

**Frank Daniels—Marie Doro's New Play—Eugene
Blair—Vaudeville.**

Frank Daniels in Hook of Holland pleased large audiences at the Star Oct. 28-30.

Edna in The Nickel Girl was the attraction at the Star week 2. The star and her leading man, Orrin Johnson, were well received.

Eugenia Biskin in The Kreutzer Sonata was the lure at the Star week 3.

Athens English Grand Opera co. offered Martin at the Tech week 2 to S. R. O. business.

A. H. Woods' latest melodrama, The Millionaire and His Policeman's Wife, packed the Academy week 2.

Shane's week 2 had Lily Lena, Bohledilla, Joe Palace Gloria, Julius Steger, Harry Gifford, Eugene Adolman, Hawthorne and Bart, Meyers and Rose and the children.

Billy B. Watson in The Girls from Happyland led the boards of the Garden week 2.

The Yankee Doodle Girls, with Hilde, handicapped, but a fine cast, gave a very good show.

Excellent returns at the Lafayette week 2.

The Sheffield Choir will be here 3.

Lagard Brooks, having closed with Trinity Chimes was in town for a few days last week.

P. T. O'CONNOR

**The Follies of 1907—Fifty Miles from Boston
Vaudeville—Burlesque.**

The Pullis of 1907 drew excellent houses at the Metropolitan Oct. 29-31. It was handsomely staged and the cast was made up of people who were unusually well placed. Fifty miles from Boston comes the next contestant, at the same time, the Florence, Robert in The House of Bondage 5-7. The Lieutenant and the Cowboy opened a new engagement at the Grand 1. It is somewhat different from the usual run of the Grand's attractions, a cowboy play, but a bill with a big name and a capable company, and well staged. Theodore Loew deserves special mention for his interpretation of a cowboy character. Coming, week of Wine, Women and Song.

The bill for the week of 1 at the Orpheum was Will Cressy and Blanche Dwyne, Amelia Summerville Melville and Stetson, Martinetti and Sylvette, Clittie, Ribbert and Warren, the Rooney Sisters. The Orpheum drew excellent business at the 1st week of 1.

Both the Star and Grand put on a midnight performance election night. HARRY G. WILLIAMS

**The Merry Widow Welcomed—Wizard of Oz—
Stock Attractions—Vaudeville.**

The much vaunted The Merry Widow opened a two-week engagement at the Lyric Theatre 1-14, and proved a big drawing card during its stay. Rosemary Glenn and George Dameral did the principal work capably.

At the Orpheum of Os. on its annual visit here, was the attraction at the Crescent Theatre 1-7. It has lost none of its attractiveness. Dorothy Gale and George Stone scored in the leads.

The stock co. at Maxey's Lyric Theatre continues to draw well. The new production of The Girl on the Pacific was the bill 1-7, and the customary large attendance and intelligent efforts of the co. were in evidence during the week.

Beginning 8 Mr. Theodore G. Smith, Jr. will produce the new production of The Leather Stocking at the Dauphin Theatre presented A Square Deal 1-7, with Mr. Leonard Gun and Leah Winslow playing leads. Misses Brown and Mary Gray, Mr. Harry Gray, and Misses Sills, Kennedy, and Loyd are good accounts of themselves individually. The Moth and the Flame 8-14.

Both bill and attendance at the Orpheum Theatre were satisfactory 2-4. The Fantasia, from the Follies of 1914, was presented by the company. The cast of singers, Haynes and Johnson, White and Simmons, Mr. and Mrs. B. J. B. and Misses B. J. B. and Misses B. J. B.

David Warfield's Reception—The Top o' the World—Vandeville—Melodrama—Stock.

A series of the largest and most enthusiastic audiences that have ever crowded the Burwood were attracted by the engagement of Bertie W. West to the Casino, Oct. 20-31. Mr. Warfield met with the same enthusiastic reception here that has accompanied him at all places on his tour, and the supporting co. was most satisfactory. The play is a comedy, and wholesome, and it is a great pleasure to entertain people who are so intelligent and so enjoyable. The Top o' th' World was the acceptable offering at the Boyd the last three days in October and made quite a hit. The comedians are amusing and the girls graceful and attractive. The Alaskan opened a half week's engagement 1, to fair business. The play is a travel story and the performance most enjoyable. Tim Murphy 5-7. The Man from Home 11. The Engagement Trail 13, 14. William Collier 15-17.

The Orpheum, as usual, is doing a big business. For weeks 1 were Harry Pennington and Edna May. The Starline, Les Lavergne, Mae Mayville and Robert Higgins, Wilfred Clarke, R. A. Rolfe, the Jessell Trio, to be followed 8 by A Night on Horseback, Edwin Holt and co., Mabel Sinclair, Doc Smith and Billman, Carroll and Baker, Fortina, May and May.

At the Krug the Gwopwucher 20-31, to fair business. Arizona, as usual, made quite a hit 1-4, the co. being much above the ordinary. The Little Co. on Grinder 5-7. Murray and Mack 8-11. New York 12-15.

At the Golden West is the bill at the Burwood week 1. After the great success made at this co. in the Devil, the performance of The Girls of the Golden West seems rather tame. Lorna Higgins has the title role, and did fairly well. William West, the character actor, is in the cast, and is certainly a credit to the management. Lloyd Ingraham, as Nick, the bartender, was very good. John Todd as the sheriff was very poor. For weeks 8 we are promoted The Professor's Love Story.

A Stubborn Cinderella—Montana Popular—Vauville—Items.

A Stubborn Cinderella proved an excellent musical comedy, and played to good business at the Metropolitan Oct. 25-31. Great success was enjoyed by the company, and the show, and the others in a capable cast, secured hits. The Lion and the Mouse 1-4, did fairly well with Edna Archer Crawford, former local girl woman in the Christine Hill Buck at the Lyceum as Shirley, and Paul Evelyn as Sandy. The Red and the White Mill from Sings 5-7. Thelma and Florence Roberts next week.

At the Bijou Montana, with Francis J. Gillen in leading role, drew good houses. Next week, Thelma Lorch in "The Lieutenant and the Cowboy. Bonta Wilton, and the following.

The Lyric gave an excellent production of "The Toss of Us, with Edith Evelyn in Charlotte Willson's part. Julian Nea made a hit as Clem. Herschel Mill was the Hero, and Lee Baker the Heroine. K. Williams made a strong case for the title, and a charming Mrs. Ditz. Next week, Thelma and Bonta.

A good bill at the Orpheum was headed by Bione. The Big City Quartette, A Modern Footloose, Howard and Lawrence, Hall's Simms, Bert Martin, and Lockwood and Bryson completed list. Business was good.

Peter Raymond and a co., which included Ed. Von Luke, Le Roy Pattison, and Frank Mattison, local favorites, headed the bill at the Empire, with the Toss of Us. The Toss of Us. The King Harmony Trio, Watson and Little, Mills, Carroll, Laurett Bryn, and Inna Montague.

The Kentucky Belle drew the usual crowd at the Dewey. CARLTON W. MILLS.

The Struggle—Mary Mannering Pleases—Other Attractions—Vaudeville—Items.

Another new play, *The Struggle*, by Edwin Titton, was produced at the Providence Opera House Nov. 29, at the 10 o'clock house. The co. was headed by Mary Mannering, who had an excellent opportunity to display her emotional talents. She was cordially received. A good support co. consisted of Freda Alda, John C. Rice, Helen Macbeth, Irene Carletta, Addison Pitt, Charles Kavanagh, Gertrude Clemens, Harry West, James Dickson, Robert Viss and Master Stephen Davis. The Italian Grand Opera co., opened 5 o'clock for the benefit of the Leavenworth, Fedora and Rigoletto. Very good house.

Minnie Victoria headed a fine co. in *The Straight Road* at the Empire 2-7. The star gave an admirable portrayal of Mabel. Her co. consisted of Freda Alda, John C. Rice, Joseph Blayter, Cyril Raymond, Lora Rogers and Ada Danahill. Very good house. Texas 9-14.

John C. Rice and Sally Cohen headed a good bill at Keith's 2-7, which contained the well known comedians, the Danahill family, Artolo Brothers, Melville Ellis, Oakley and McBride, James and Sadie Leonard and Richard Anderson, May Hickox, the Two Delmas, James A. Welch, Emilie Huber and Leonard and Mildred. Very good house. Thomas 2. 8 o'clock and others 9-14.

The Westminster had Al. Reeves and his Big Show 2-7, to be followed by Robie's knickerbockers 9-14.

The Ducklings were at the Imperial 2-7. The Wise Guy.

At the Scenic Temple 2-7 a good bill was given by Marlowe Plunkett and co., the Vesnoci Brothers... Corbett and his Kommer.

Manager Spitz, Spitz and Nathanson, states that all the attractions out under their management are doing a splendid business.

Keith's, the Westminster and the Imperial gave midnight shows Election night, and were crowded.

Election returns were read at intervals during the performance.

Colonel Wendelschefer has recently booked David Wardlaw for appearance at the Providence Opera House. Kyrie Bellow is also to be seen at the house in the 10 o'clock house.

The many Providence friends of Edward F. Albo were shocked on hearing of the serious automobile accident at Albany 3, whereby he received a broken hip, his wife was injured and the car was wrecked. The sympathy of the community and earnest wishes for the speedy recovery of himself and wife.

Mrs. Fluke in Salvation Hall will open her season at the Providence Opera House 12.

AND C. RIPLEY

The House of Bondage—The English Company
German Stock—Vandeville

The house of Boudage, with Florence Roberts the star, opened a short engagement at the Davidson and the Hammer Minstrels 5-7. The Witching Hour week Wine, Woman and Song played to large houses at the Alhambra week 1. Bonita and Nat Carr scored a hit in England week 1. The House of Hane was well presented at the English Stock company at the Blushet, week and greeted by a large and appreciative audience. Credit should be given George Henry's "Rover, Soldier and Sailor" at the York and Francis Street. The new for their characteristics. Sky Farm week Tony, the Bootblack, with Dave Genaro and R. Bailey, played a week at the Bison, to packed houses. The new play, "The Soldier's Boy," by the German Stock company, at the Fabet 1, and pleased large audiences. Zwischen is und Neid was the play 4.

The bill at the Majestic last week drew large houses, but it is hard to pick the feature as all of them are very good. The bill was Miss de Dio, Merlan's cuisine actors, Charles and Francis Van, Hymer Myer, Winona Winter, John Hathaway and Ramona. Sue Smith, the Musical Crane and the Kloodrome.

For week 5, the bill at the Crystal is the Felted Ennavae, Erb and Stanley, Ramona and Arna, Berge, Moberg, Ada, James and the Crystal.

Sam Denny's show played large houses at the New Star week 1.

The new Transatlantics Burlesques at the Gayety week commencing 1 proved a success.

The new show at the West Side Tora Hall, matinee 1, made quite a hit with an audience that completely filled the large hall.

A. L. ROBINSON

The Theatrical Roster

IN PAMPHLET FORM
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J. H. WARD, 1208 Broadway (cor. 57th St.), N. Y.

DATES AHEAD

Shows and dates of traveling companies and correspondence are published in this department on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Chicago, Ill., Oct. 20-Nov. 21.
 ALLIANCE (Lieber and Co., mgrs.): Washington, D. C., 9-14, Richmond, Va., 14, Norfolk, 17, Baltimore, 18, Lynchburg, 19, Charlotte, N. C., 20, Columbia, S. C., 21.
 AMERICAN HOBBO (J. F. Benington, mgr.): Canyon, Tex., 11, Amarillo 12, 13, Erick, Okla., 14.
 ANGELO AND THE OX (Hanna, mgr.): St. Louis, Mo., 10-21.
 ARIZONA (David J. Hanna, mgr.): Denver, Colo., 9-14, Boulder 16, Ft. Collins 17, Laramie, Wyo., 18, Rock Springs 19, Ogden, U. S., 20, Butte, Mont., 21.
 ARLENS, GEORGE (The Devil; Harrison Gray Fiske, mgr.): New York city Aug. 18-Indefinite.
 AS TOLD IN THE HILLS (W. F. Mann, mgr.): New York, 9-14, Harrisville 11, Harrisville 12, Harrisville 13, Rogers 14, Galena, Kan., 15, Carthage, Mo., 16, Columbia, Kan., 17, Independence 18, Cherryvale 19, Coffeyville 20, Parsons 21.
 AT THE OLD CHURCH (Charles Frohman, mgr.): Toronto, O., 10, Oad 11, New Philadelphia 12, Concho 13, Cambridge 14.
 BAKER'S CHILD (Harry Shannon, mgr.): Watoma, Wis., 10, Flandreau 11, Anshert 12, Wausau 13, Clintonville 14, Oconto Falls 17, Wadena 18, Loma 19, Grandon 20, Antigo 21.
 BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Nov. 9-Indefinite.
 BATES, BLANCH (David Belasco, mgr.): New York city Sept. 21-Indefinite.
 BELLEVUE, KYLIE (Daniel Frohman, mgr.): Boston, Mass., Oct. 12-Nov. 21.
 BELL, HUB (Klaw and Erlanger, mgrs.): Oklahoma City, Okla., 9-14, McAlester 15-18, Wichita, Kan., 19-21.
 BILLY, THE KID (Chas. H. Woods, mgr.): Asbury Park, N. J., 10, Hoboken 12-14.
 BIRLEY (J. F. Sullivan, mgr.): Sullivan Agreement Co., mgrs.: Newark, N. J., 9-14, New York city 16-21.
 BLAIN, EUGENIE (Kaufman and Miller, mgrs.): New York city 9-21.
 BLUE GRASS (Lieber and Co., mgrs.): New York city 9-14.
 BOY DETECTIVE (Chas. E. Hanes Amusement Co., mgrs.): Milwaukee, Wis., 8-14, St. Paul, Minn., 15-21.
 BREWSTER'S MILLIONS (Frederick Thompson, mgr.): Lexington, Ky., 9, Owensboro 11, Henderson 12, Evansville Ind., 13, 14, Anderson 15, Muncie 17, Marion 18, Kokomo 19, Logansport 20, Peru 21.
 BREWSTER'S MILLIONS (Southern; Cohen and Harris, mgrs.): 8, McAlester, Okla., 10, Muskogee 11, Bartlesville 12, Tulsa 13, Springfield, Mo., 14, Joplin 15, Cherokee, Kan., 16, Independence 17, Ft. Scott 18, Jefferson City, Mo., 19, Columbia 20, Booneville 21.
 BUNCH OF KEYS (Gus Bothern, mgr.): Somerset, Pa., 10, Frostburg, Md., 11, Piedmont, W. Va., 12, Keyser 13, Buckhannon 14, Buchanan 15, Bellington 18, Elkins 19, Charleston 20, Huntington 21.
 BUNCO IN ARIZONA (J. L. Verone Amuse. Co., mgr.): Philadelphia, Pa., 9-14.
 BURGESS, NELL (Charles Frohman, mgr.): New York city Aug. 27-Indefinite.
 CALLAHAN, JOSEPH (The Devil; J. D. Barton, mgr.): New York, 9-14, Rochester 11, 12, Bath 13, Leavenworth, N. H., 13, Holyoke, Mass., 14, Philadelphia, Pa., 15-21.
 CHECKERS (Carnegie Gardner, mgr.): Bakersfield, Cal., 10, Santa Barbara 11, 12, River 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Ky., 12, Chatterbox, O., 13, Painesville, W. Va., 14.
 FROM BROADWAY TO THE BOWERY (Harry Shannon, mgr.): Chicago, Ill., 9-14, New York city 15-21.
 FROM BROADWAY TO THE BOWERY (Harry Shannon, mgr.): Chicago, Ill., 9-14, New York city 15-21.
 FULLER, ETHEL (A. G. Dorman, mgr.): Danvers, Mass., 10, Adams 11, Lowell 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 GAMBLES OF THE WEST (A. H. Woods, mgr.): New York city Oct. 12-Indefinite.
 GENTLEMAN FROM KANSAS (W. A. Brady, mgr.): New York city Sept. 20-Indefinite.
 GILLETTE, WILLIAM (Charles Frohman, mgr.): New York city Oct. 12-Indefinite.
 GIRL AND THE STAMPEDE (L. E. Lambart, mgr.): Fremont, Neb., 10, North Bend 11, Columbus 12, Central City 13, Aurora 14, Grand Island 15, North Platte 16, Sidney 17, Alliance 18, Chadron 19, De Smet 20, 21.
 GIRL OF THE EMERALD HILLS (Charles Vale, mgr.): Jersey City, N. J., 9-14.
 GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): Topeka, Kan., 9-14, Akron, O., 15-14.
 GOVERNOR'S PARDON (H. B. Whitaker, mgr.): Erie, Pa., 9-11, Akron, O., 12-14.
 GRAUSTARK (Eastern; A. G. Delamater, mgr.): Buffalo, N. Y., 9-14, Montreal, P. Q., 15-21.
 GRAUSTARK (Western; A. G. Delamater, mgr.): Erie, Pa., 9-11, Akron, O., 12-14.
 GRAND FORTS (N. D., 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 GRIFITH, JOHN (Jackman, mgr.): New York city 11.
 HAZARD (Howard Hall Amusement Co., mgrs.): Rochester, N. Y., 9-11, Syracuse 12-14, Akron, O., 15-18.
 HANFORD, CHARLES (R. F. Lawrence Walker, mgr.): Altoona, Pa., 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 HENDRICKS, BEN (Wm. Gray, mgr.): Belvidere, Ill., 10, Rockford 11, Sterling 12, Elgin 13, Aurora 14.
 HER FIRST FALSE STEP (R. J. Carpenter, mgr.): Salt Lake City, U. S., 8-14.
 HEART OF THE ROCKIES (J. W. Richardson, mgr.): Clinton, N. Y., 10, De Witt 11, Cedar Rapids 12, Waterloo 13, Oelwein 14.
 HERMAN, SELMA (H. Greenway, mgr.): Boston, Mass., 9-14.
 HIGGINS, DAVID (Harr and Nicolai, mgrs.): Cleveland, O., 9-14, Toledo 15-21.
 HIS TERRIBLE SECRET (Chas. E. Hanes Amusement Co., mgrs.): Brooklyn, N. Y., 8-14, New York city 15-21.
 HOLLY CITY (Western; L. Counts and Fletcher, mgrs.): Elma, Wash., 10, Olympia 11, Centralia 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 HUMAN HEARTS (Eastern; W. E. Wankerville, mgr.): Holyoke, Mass., 10-12, Lowell 13, 14, Northampton 15, Meriden, Conn., 17, Willimantic 18, Springfield, Mass., 19-21.
 HUMAN HEARTS (Western; W. E. Wankerville, mgr.): Meridian, Miss., 10, Demopolis, Ala., 11, Selma 12, Montgomery 13, Columbia, Miss., 14, Americus, Ga., 15, Cordele 16, Albany 17, Thomasville 18, Valdosta 19, Milledgeville, Ga., 20, Macon 21.
 HUMAN HEARTS (Western; W. E. Wankerville, mgr.): Paris, Ill., 10, Mt. Carmel 11, Vincennes, Ind., 12, Olney, Ill., 13, Danville 14, Hammond, Ind., 15-18, Michigan City 19, Benton Harbor, Mich., 20-21.
 IN AT THE FINISH (Lincoln J. Carter, mgr.): Akron, O., 9-11, Youngstown 12-14.
 IN OLD KENTUCKY (A. W. Dingwell, mgr.): New Orleans, La., 9-14.
 IN WYOMING (Dayton, Wash., 10, Wadsworth 11, Walla Walla 12, North Yakima 13, Ellensburg 14, Aberdeen 15, Montevideo 16, Elma 17, Olympia 18, Shelton 19, Centralia 20, Puyallup 21.
 INDIAN SONGS (Chas. E. Hanes Amusement Co., mgrs.): Erie, Pa., 12-14, Wilkes-Barre 15-16, Scranton 19-21.
 IRVING, MAY (Charles Frohman, mgr.): New York city Sept. 20-Nov. 21.
 IT'S NEVER TOO LATE TO MEND (A. J. Spencer, mgr.): Brooklyn, N. Y., 9-14, Philadelphia, Pa., 15-21.
 JACK SHEPPARD, THE BANDIT KING (A. H. Woods, mgr.): Pittsburgh, Pa., 9-14, New York city 15-21.
 JAMES, LOUIS (Wallace Moore, mgr.): Trinidad, Colo., 10, Pueblo 11, Canyon City 12, Salida 13, Leadville 14, Grand Junction 15, Provo, U. S., 17, Ogden 18, Salt Lake City 19-21.
 JANE KYLE (Central; Rowland and Clifford, mgrs.): Auburn, Ind., 10, Ft. Wayne 11, 12, Huntington 13, Marion 14, Bluffton 15, Hartford City 17, Fortland 18, Union City 19, Greenville, O., 20, Richmond 21.
 JANE KYLE (Central; Rowland and Clifford, mgrs.): Laramie, Wyo., 10, Rock Springs 11, Green River 12, Evanston 13, Park City 14, Morgan 15, Brigham 16, Salt Lake City 17, 18, Logan, U. S., 19, Preston 20, 21.
 JANE KYLE (Eastern; Rowland and Clifford, mgrs.): Charleston, Ill., 10, Terre Haute, Ind., 11, Linton 12, Bloomington 13, Columbus 14, Louisville, Ky., 15-21.
 JEFFERSON, JOSEPH AND WILLIAM W. (S. W. Donalds, mgrs.): Oakland, Cal., 9-11, Stockton 12, Fresno 13, Bakersfield 14, Ventura 15, Santa Barbara 16, San Diego 17, Santa Ana 18, Riverside 19, Redlands 21.
 KALICH, BERTHA (Harrison Gray Fiske, mgr.): Kansas City, Mo., 9-14.
 KENTUCKY BOY (Atlantic City, N. J., 10-22.
 KIDNAPPED FOR A REASON (H. E. Perry, mgr.): Nora Springs, Ia., 10, Rockford 11, Red 12, St. Ansgar 13, Nashua 14.
 KIDNAPPED IN NEW YORK (Havlin and Nicolai, mgrs.): Memphis, Tenn., 9-14, Jackson 15, Indianapolis 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 LENA RIVERS (Eastern; Burton Nixon, mgr.): Birmingham, N. Y., 10, 11, Norwich 12, Hamilton 13, Portland 14, Canastota 15, Johnstown 17, Schenectady 18, Herkimer 19, Utica 20, 21.
 LENA RIVERS (Western; Burton Nixon, mgr.): Littlefield, Ill., 10, Pana 11, Taylorville 12, Carlinville 13, Alton 14, Belleville 15, Du Quoin 16, Springfield 17, 18, 19, 20, 21.
 LIEUTENANT AND THE COWBOY (Minneapolis, Minn., 9-14.
 LILY AND THE PRINCE (Frank Holland, mgr.): Batavia, N. Y., 10, Erie, Pa., 11, Corry 12, Greenville 13, Richmond 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 LINCOLN AT THE WHITE HOUSE (Benjamin Chas. and Fisk, mgrs.): New York city 10-14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 LION AND THE MOUSE (Henry B. Harris, mgr.): Winchester, N. Y., 9-14, Grand Forks, N. D., 12, Fargo 13, Jamestown 14, Helena, Mont., 16, Butte 17, Missoula 18, Wallace, Ida., 19, Spokane, Wash., 20, 21.
 LION AND THE MOUSE (Henry B. Harris, mgr.): Baltimore, Md., 9-14, Brooklyn, N. Y., 15-21.
 LITTLE ORGAN GRINDER (H. E. Forester, mgr.): Kansas City, Mo., 9-14.
 LITTLE PROSPECTOR (Frank G. King, mgr.): Mesa, Ariz., 10, Tempe 11.
 LOST TRAIL (Anthony E. Willis, mgr.): Baltimore, Md., 9-14, Richmond, Va., 15-21.
 MALLOY, CLIFTON (C. J. Arnold, mgr.): Casanova, N. Y., 10, Delhi 11, Towanda, Pa., 12, Oswego, N. Y., 13, Waverly 14.
 MAN FROM HOME (Lieber and Co., mgrs.): New York city 10-14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 MAN FROM HOME (Lieber and Co., mgrs.): Lincoln, Neb., 12.
 MAN OF THE HOUR (Central; Wm. A. Brady and Jos. E. Grimmer, mgrs.): Cleveland, O., 9-14, Baltimore 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 8

Miss Grau was playing in a stock company at the Royal Alexandra Theatre, Toronto. Mrs. Davis has permanently retired from the stage.

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Direction EDDIE KELLER

MANAGERS SET UP AND TAKE NOTICE. S. A. PECK Presents

HARLAN KNIGHT, The Original Rube from Maine

In a one act Rural Comedy entitled "THE CHALK LINE."
By Miss UNA CLAYTON. Copyright No. XXCI. 387, Class D. Direction E. A. KELLER.
Colonial (Lawrence, Mass.) Theater, Week of Nov. 2nd, 1908.
Manager J. Fred Lee says: "The Chalk Line is the best Rural Act in Vaudeville; full of Comedy."
Foster's Albany, Week of Nov. 9th, 1908.

AMONG AGENTS AND PRODUCERS.

Milton Nobles to Try a New Farce at Keeney's Brooklyn.

Finding the demand to be entirely for comedy, so far as sketches are concerned, Milton Nobles will lay aside for the time being his dramatic efforts, like a Thief in the Night. He has just written a twenty-minute farce called The Fighting Editor, that has eight characters. It is constructed on purely farcical lines and will be acted in that spirit. Its eight characters are all distinct types, with sufficient exaggeration to meet the requirements of modern vaudeville-farce. The new act will be seen at Keeney's Brooklyn Theater during the week of Nov. 16.

The Chalk Line, a rural comedy playlet by Una Clayton, is being presented by Harlan Knight and company, under the management of S. A. Peck. It is said to tell a story brimful of comedy and pathos. A postmaster-storekeeper and his daughter are the principal characters, and a country store feud that had existed for years is ended by the tenderness and tact of a young girl. The "chalk line" divides old friends of years but the happy solution of all the trouble runs it out. Mr. Knight is a native of Maine and is credited with giving a true picture of a genuine "rube."

Thomas W. Ryley is managing the production of The Submarine, which is one of the features of this week's bill at the Colonial. The piece had a run of several months in Paris, and Mr. Ryley bought the American rights. Frank Mills has been especially engaged for the leading role.

The new version of Gus Sobie's Western Life is being shown this week at Poll's New Haven, with Dittmar Popen, Bert Wainwright, Jake Herschfeld, R. C. Carlisle, Ida Adams, Hazel Josselyn, and Mary Lawrence in the cast. The piece has been rewritten by Frank Tannahill, Jr.

Jack Barnett will be out of town for the next two weeks, writing and staging a new show. His success in the sketch and burlesque writing field has been so phenomenal that more work is being offered him than he can adequately handle.

B. A. Rolfe will leave for Europe Nov. 16, together with the Colonial-Spectator, to establish an office at 36 Cranbourne street, W. C., London. His Ten Dark Knights open this week in Brooklyn after a long tour of the West.

Ralph Johnstone and company produced an original and sensational bicycle act at the American Theatre Wednesday afternoon, Nov. 4, which was received cordially. He was assisted by Mrs. Johnson, Miss Fernley, Allen Reine, and Joe Conklin.

Alf T. Walton is naturally proud of having secured for Mrs. Annie Yemans an opening at Hammerstein's this week. Mrs. Yemans will be seventy-three years of age on Nov. 18, and is now the oldest actress in America before the public. She has a monologue that should guarantee her excellent time for the balance of the season.

What Money Can't Buy, a dramatic playlet by Edward F. Payne, of the Boston Globe, was presented at Hathaway's Theatre, Malden, Mass., with Kendal Weston in the leading role, assisted by Maude Scott. It is reported to have scored a hit, and negotiations are now under way for its appearance in New York and other cities.

John W. Ransome and Henrietta Lee will appear in a sketch called The Jersey Count, by Frank Tannahill, Jr., which will be produced by Gus Sobie.

Edwin T. Emery recently produced a one-act version of The Devil at the Empire Theatre, San Francisco, with a special setting, said to be one of the best ever shown on the Coast. The piece runs twenty-three minutes and contains the entire story of the play in abridged form. Mr. Emery played the title-role and was assisted by Louis Thompson, Catherine Maddox-Wayne, and Heidi Gilbert.

At Wilmington, Del., last week The Millinery Shop, a new tabloid musical comedy offering, was given for the first time, and reports from the peach State are to the effect that the new act has the making of one of the best acts in vaudeville. Eddie O'Connor, late of Fluffy Ruffles, and Olivette Haynes, who starred for three seasons in Peggy from Paris, have the principal roles. Prominent in the cast are Dorothy Parker, late of the Joe Weber company; Natalie Carbone, of The Social Whirl and Fritz Schell companies, and Claire Whitney, of the Brady forces. The chorus is a particularly handsome one and the musical numbers are sufficiently lively to please. Pat Casey is handling the act, which will soon be seen on Broadway.

Buckner, the traveling international agent, has opened offices at 719 St. James Building, this city, which will be his permanent headquarters. He has made arrangements to book his exclusive American acts in Europe through Sherek and Brad's offices in London. This firm has branches in Paris and Berlin, and covers the entire European continent. Unlike many agents, Mr. Buckner is authorized to sign contracts in the name of all acts handled by him, and any act wishing to have European bookings arranged can communicate with Buckner at the above address. During the past year, Buckner has made three tours of Europe searching for novelties, and has discovered several numbers that he has placed to advantage. Those intending to do business with Mr. Buckner are urged to send full particulars in their first letter, giving all possible information, so that there will be no difficulty in placing the acts properly before interested managers.

Claire Grenville will play the leading role in After the Matinee, by Thomas A. Wise and Walter Hackett, who have appointed Lionel Hein as their business representative.

George Homans states that the impression sought to be given by Gus Edwards in his statement to THE MIRROR last week that his (Homans') Country Boys and Girls is an infringement on Edwards' Country Kids act is entirely false. Mr. Homans' summary of the matter is as follows: "Several months ago Edwards summoned me to court on a motion to show cause why an injunction should not be issued against my act, and the motion was denied by Justice Erlanger in the following words: 'The moving papers do not show such similarity between the plaintiff's play and the defendant's production as to justify an injunction at this stage of the action. Motion denied, no costs.' Afterward Edwards asked for a discontinuance, and this bars him from bringing the case up again. Aside from all this, my act, which is at present playing in the West, does not resemble his in any way, shape or form, except that both are rural acts. The songs, characters and business are entirely different. I invented the title, Country Kids, and the act that Edwards is doing now was written by me and given back to him. The act I am presenting now is called The Village Queen, presented by the Country Boys and Girls. My record of twenty-seven productions and all successful ones, is sufficient proof that I do not need to take ideas from others."

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of vaudeville sketches. Author of "Supper on the Floor," Mr. and Mrs. Gene Hughes' \$1,000 prize sketch, Louis McCord's "Welly Jones' Song," Devlin & Kivens' "The Girl from Yonkers," and more than fifty other successes.
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San Francisco, July 12, 1908. Orpheum Circuit.

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ENSLEY, CHAS. J. 284 West 32nd Street, New York

GALLAGHER & WOOD 1354 Broadway, New York

GRAY, THOS. J. Room 727, 1133 Broadway, New York

HART, JOSEPH New York Theatre Bldg., New York

HOMANS, GEO. 1133 Broadway, New York

KELLER, EDW. S. 1133 Broadway, New York

LASKY, JESSE L. Hudson Theatre, New York

LEO, JOSEPH J. Dewey Theatre, 130 E. 14th St., N. Y.

LOVENSBERG, CHAS. Keith's Theatre, Providence, R. I.

MASON, JACK (Producer) Hotel Flanders, N. Y.

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And there's many a slip in a lottery;
But there's never a slip when young Buster starts in.
Just put that right down in your lottery!

Member V. C. C. The man with the wit, table, two mules, and a little shirt waist.—Joe Keaton.
Wilkes-Barre, Pa. Nov. 9. Albany, N. Y., Proctor's, Nov. 15. EDDIE KELLER, Agent.

WILL M.

(Member V. C. C.)

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Nov. 16, New Orleans, La.

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And Her PICKANINNIE MINSTRELS

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Under the Electric Light.
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And others. Send for list.

ASK YOUR FILM HOUSE FOR THEM
(See page 10)

I WISH I HAD A GIRL
GLORIOUS HIGHBALL
SHE'S MY GIRL (Waltz)
WHEN VACATION DAYS ARE OVER
OTHERS ILLUSTRATED: Let Me Be Your Romeo; Sweetheart, How I Miss You; Room In My Heart For You; Mr. Man Up In The Moon; My Heart Is Calling; I'd Like To Call On You; Take Me Back To Dreamland.

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THE MIRROR is the Official Organ of THE VAUDEVILLE COMEDY CLUB

VAUDEVILLE COMEDY CLUB

SOME IMPORTANT EXTRACTS FROM THE CONSTITUTION AND BY-LAWS.

They Are Published for the Information of Members on Account of the Approaching Annual Elections—Letter of Sympathy Sent to Max Rogers—Smoker to Be Held on Thursday Evening—Doings of Joe Kane and Others.

The annual election for officers is approaching, and as unusual interest is being taken in the event this year it has been deemed proper to reprint the sections of the constitution and by-laws that relate to nominations and elections, for the benefit of members who are out of town or whose memories need jogging on the methods followed in providing the club with its quota of officers. A number of members have already indicated their preference for their favorites, but there is still time for those who have not taken part in the nominations to send in their lists. The sections referred to above are as follows:

CONSTITUTION

ARTICLE IV.

Section 1. The officers of the Club shall consist of a President, First, Second and Third Vice-Presidents, Secretary and Treasurer, who shall constitute the Board of Governors, and a Chairman of the House Committee.

Sec. 2. All officers, except otherwise herein provided, shall be elected at the last regular meeting in December of each year, and shall take office at the next regular meeting thereafter, unless otherwise provided herein. The Club shall hold office for the term of one year.

ARTICLE XI.

ELECTIONS.

Sec. 1. Members who will not be in New York city when the yearly election takes place, and so notify the Secretary, will be furnished ballots by mail, two weeks before the election, with the names of all the candidates printed thereon. The ballots must be returned to the Secretary properly marked before the day of election.

Sec. 2. When the Secretary shall have mailed or caused to be mailed a notice to any member at the last address known to the Secretary, such notice shall be legal.

ARTICLE XII.

NOMINATIONS.

Section 1. Nominations for officers shall be open to any member in good standing, and nominees' names shall be placed on the ballot provided same be regularly seconded, and the names of such candidates shall be posted on the bulletin board at least ten days before election. The Secretary to print a list of candidates and mail to all members.

ARTICLE XIII.

ELECTIONS.

Section 1. The election of officers shall be held at the Club House on the day of the last regular meeting of December of each year.

BY-LAWS.

ARTICLE VII.

NOMINATIONS.

Section 1. Nominations for officers shall be open from the first of November to the last Sunday of November of each year.

Sec. 2. All nominations that have been regularly made and seconded during the time mentioned in Section 1 shall be presented to the Secretary in writing, and shall be posted on the bulletin board in their original form. The Secretary shall have ballots prepared.

ARTICLE VIII.

ELECTIONS AND INSTRUCTIONS.

Section 1. On the day of election the Polls shall be opened at 10 a.m. and shall be kept continuously open until the meeting of that day shall have proceeded to the "Good of the Order," when the presiding officer shall declare the polls closed, and order a recess taken until such time as the presiding officer shall call the meeting to order, and announce the result of the election.

Sec. 2. Ballots by mail must be enclosed in a plain envelope, marked "Vote," enclosed in an envelope, sealed, stamped and addressed to the Secretary of the Club in time for him to turn the "Vote" envelope over to the inspectors unopened, while they are performing their duties.

Sec. 3. Every ballot must bear the signature of the member voting it, with an "X" after the name of the candidates for whom he desires to vote. Any other mark or mutilation will render the ballot illegal.

Sec. 4. It shall be the duty of the inspectors of Election to regularly open and close the Polls, as provided in Section 1. They shall open and record all votes received by mail, placing them in the box provided for the purpose by the Secretary. They shall instruct all members voting how to prepare their ballots, and see that each vote is placed in the ballot box. No member shall vote more than once.

Sec. 5. When the polls shall be declared closed the inspectors shall retire to a room set apart for their use, and there open the ballot box, count all ballots, and record for each candidate all votes that shall be properly marked for him. They shall then make a certified report to the presiding officer of the meeting, of the count and the results of the election. The candidates receiving a majority of votes shall be declared elected.

Sec. 6. When the inspectors shall have completed their duties they shall place all the ballots in a package, seal it with the seal of the Club, and turn the package over to the Secretary, who shall place the package in the safe for one year. The package only to be opened by a written order of the Board of Governors and the Board of Directors. On the day before the next election the Secretary shall burn the votes without opening the package.

Sec. 7. No member in arrears for six months, or more, shall be entitled to vote at the regular election, or on matters of importance.

Eight applications for membership were received at the special meeting held on Thursday, Nov. 5.

At the special meeting held on Thursday, Nov. 5, it was decided to hold a smoker on Thursday evening, Nov. 12. Arthur Forbes, Cliff Gordon, and Harry Laddell are the committee of arrangements. These affairs were very popular last season, and will no doubt attract the members and their friends when they are held this year.

On account of unsatisfactory bookings, Robert Rogers and Louise Mackintosh have retired temporarily from vaudeville and will play comedy and character roles with the Neil Stock company at Alhambra Theatre, Baltimore, opening Nov. 16 to Barbara Fritchley.

Julian Ross has accepted a new Hebrew monologue written for him by Aaron Hoffman. He will probably reserve it for use in England, to which place he will sail soon, as he is booked to appear over there in a pantomime at a record salary.

Joe Kane began his tour as the co-worker of

Max Rogers, in Rogers Brothers in Panama, on Nov. 2, at York, Pa., and from reports received scored a genuine success. His many friends believe that this opportunity will lead to quick promotion, for Joe is known as one of the hardest-working and most conscientious comedians in the profession.

The following nominations have been filed with the secretary up to and including Sunday, Nov. 8: For President, James J. Morton; for First Vice-President, Francis Morey and Harry Corson, Clarke; Second Vice-President, Robert L. Dailley and Howard Trussell; Third Vice-President, Charles H. Smith; Treasurer, A. O. Duncan; Secretary, Gene Hughes; Chairman of House Committee, Frank Otto.

The following letter was forwarded by the secretary on Thursday:

"DEAR SIR:—By a resolution adopted at a special meeting of the Vaudeville Comedy Club, held on Thursday, Nov. 5, 1908, I was instructed to extend to you the heartfelt sympathy of this organization in your recent bereavement and great loss.

"We recognize the high position held by the late Gus Rogers in the theatrical world and his true worth as a friend, and we grieve with you.

"We wish to voice words of encouragement to you and our admiration of your bravery, heeding the call of duty to a public that demands you.

"May success and long life be yours, is the sincere wish of the Vaudeville Comedy Club."

A "HORSE" ON THE AUDIENCE.

The funniest trick in A Night at the Circus, presented by the Ellis-Nowlan Troupe, is that in which the forward half of the property horse is swung out over the heads of the audience. On Saturday evening, Oct. 31, at the 123rd Street Theatre, the "stunt" failed to make a hit, because the wire broke, and Eugene Biers, who plays the front legs of the horse, fell among the occupants of the front row. There was some confusion, and the total damage was on Merry Widow hat and two derbies ruined beyond repair.

THE ZANCIGS' ANNIVERSARY.

Mr. and Mrs. Zancig's celebration of the twentieth anniversary of their marriage took place at Reisenweber's on Tuesday evening, Oct. 27, and was a thoroughly enjoyable affair. There were about 100 guests present, who partook of a beautiful repast and toasted the still youthful and happy couple many times. The jollity was unrelieved and the festivities were kept up until a very late hour. Among the guests were Keller, the retired magician, and Mrs. Keller, and several other leading lights of the world of mirth and mystery.

PANTAGES' BIG PLANS.

It is evident that Alexander Pantages intends to become even a greater vaudeville magnate than he is at present, as he has secured the Empire Theatre in San Francisco, the Alhambra in Sacramento, and the Columbia in Oakland, and weekly named in England, Tacoma, Vancouver, Victoria, Bellingham, Portland, Tacoma, and Spokane, will give him a chance to bid for higher-priced acts than heretofore. He also announces that he expects to have a large theatre in the downtown section of San Francisco in the near future.

LOUISE HENRY WEDS.

Louise Henry, known in vaudeville as the "Gal Skinner Gal," was married in a Jewish synagogue in Baltimore, on Nov. 3, to Dr. Jesse Heiman, of Syracuse, N. Y., and has retired from the stage. Mrs. Heiman, the daughter of the late George Henry, who founded weekly named in Winchester, Va. This is the comedian's third marriage. Her first husband was Joe King, and the second Robert Van Alstyne, the composer, with whom she did a sketch in vaudeville.

WOMEN VOTE IN THEATRES.

Percy G. Williams' plan to allow his women patrons to vote on Election Day was a huge success, nearly 2,000 females taking advantage of the privilege. The votes were deposited in boxes provided at the various Williams' houses, and the voting was under the supervision of the Women's Suffrage Association. Williams, who is a woman's rights agent, is being warmly congratulated on the remarkable amount of space she secured in the papers through the novel scheme.

MAUDE ODELL ARRIVES.

Maude Odell, who is under contract to appear on the William Morris Circuit, arrived from England on Sunday, on the "Arctic." Miss Odell is considered the most beautiful and best-dressed woman in England, having won first prize in many competitions. Her act consists of a series of living pictures, presented in an original way. Her first appearance in America will be at Blaney's Lincoln Square Theatre Nov. 18.

FRANCESCA REDDING CANCELS.

Francesca Redding canceled her engagement at Hammerstein's last night, making an amiable arrangement with Mr. Hammerstein, by which she will appear later in the season. Miss Redding claims that some of the "business" used by Mabel Hite, who was in the bill, led her to believe that the contract could not be settled, the cancellation was the result.

ODETTE VALLERY IS HERE.

Odette Vallery, who combines the talents of pianist, dancer and snake charmer, and who is under contract to Oscar Hammerstein to appear at the Manhattan Opera House, arrived in New York on Sunday, on the "La Touraine." Miss Vallery brought along an assortment of pet snakes that she uses in her act. She will play the principal roles in the pantomime operas to be produced by Mr. Hammerstein.

VESTA VICTORIA TO SAIL.

William Morris will follow up his great London boom with Vesta Victoria's engagement. Miss Victoria will sail from England on Saturday, Nov. 14, on the "Lusitania," and will open in New York immediately after her arrival. She has secured several new songs in England that are said to be equal to any of her big hits of the past few seasons.

MAUDE HALL-MACY'S PLANS.

Maude Hall-Macy will begin her husband, Carlisle Macy, and they will play a limited number of weeks in The Maple and the Jay. Mrs. Macy will then return from the stage to undergo an operation on her throat. When she recovers she will, in all probability, make her reappearance in a new sketch that is now being written for her.

THIS WEEK'S ATTRACTIONS.

KEITH AND PROCTOR'S FIFTH AVENUE.—Mabel Barrington and Joseph Howard, Clayton White and Marie Stuart. Tuscany Troubadours, Wills Holt Walsford, Six American Dancers, Charles F. Seamon, James and Sadie Leonard and Richard Anderson, Florence Troupe, Amy Anderson and company.

KEITH AND PROCTOR'S 125TH STREET.—Alice Lloyd, The Novellas, Agnes Scott and Horace Wright, John T. Kelly and company, The McNaughtons, Les Romanoffs, Banks-Brassale Duo, Atwood and Terry.

COLUMBIA.—Mabel Hite and Mike Donita, The Submarine, with Frank Thomas, J. Ryan-Bishopfield company, Charlie Cam, Winner McKay, The Rascals, The Joettis, Elite Musical Four, the Brittons.

ALHAMBRA.—McIntyre and Heath, Emmett De Voe and company, Claire Romaine, Harry Tishe and company.

GENY. Countess Rosal, John and Bertha Gleason and Fred Hollman, T. Nelson Downs, Belloc Brothers, Hammerstein's Victoria, Sara Kendall, John C. Rice and Eddie Cohen, Maudie Cline, Pat Rooney and Marion Best, Annie Thompson, Ward and Curran, Will H. Fox, Long Acre Quartette, Dill and Ward.

AMERICAN.—George Fuller Golden, Joe Bonamy's Lomantic Bakers, Daisy Lloyd, Caryl Wilbur and company, Follies and Edwin, Alice Raymond and company, Australian Tree-Fellers, Allan Shaw, Maudie and Sidney Wood.

BLANEY'S LINCOLN SQUARE.—Henry Woodruff and company, Four Martons, Juliet (Y) Julian Ross, Billy Dillon, Tuckers' cast, Davis Gledhill Trio, McElhannon's Watermelon Girls, Rita Redmond.

The Baroque Houses.

MINER'S BOWERY.—The Follies of the Day played a quick return engagement, and drew capacity houses. It is a very bright, lively entertainment. This week, Avenue Girls.

MINER'S EIGHTH AVENUE.—Miner's Americans delighted people of all nationalities. This week, Carr's Thoroughbreds.

LONDON.—Pat White and his Gaiety Girls entertained large crowds. This week, Bohemians.

MURRAY HILL.—The Rialto Rounders were well received and scored a hit. This week, Casino Girls.

HURLEY AND SHAMON'S.—Robbie's Knickerbockers picked the fan lovers of Harlem, who attended in large numbers. This week, Night Owls.

OLYMPIC.—The Gay Maskers gave great satisfaction to good audiences. This week, Rice and Barton's Big Gaiety company.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blank will be furnished on application. The names of performers with combinations are not published in this list.

Adair, Edwin-Orph., Zanesville, O., 9-14.
Adams, Mabel-Orph., Spokane, Wash., 9-14, Orph., Seattle, Wash., 16-21.
Addelman, Joseph-Shea's, Toronto, Can., 9-14.
Adler, Felix-Grand, Pittsburgh, 9-14.
Ahearn Troupe—Empire, Hoboken, N. J., 9-14.
Ahtemair Bros.—Proctor's, Newark, N. J., 9-14.
Alinsky, Josephine-Lyric, Newark, N. J., 9-14.
Alburton and Miller-Silgle, Ealing, 9-14.
Hippo, Wigan, Ire., 16-21, Hippo, Brighton, 23-28.
Bernard's, Chatham, 30-Dec. 5.
Alexander and Bertie-Fulton, Bklyn., 9-14.
Alexander and Scott-Carr, Amsterdam, Holland-Indefinite.
All and Hunter-Maj., Denver, 9-14.
Allen, Edgar-Bennett's, Hamilton, Can., 9-14.
Alter and Barncroft-Grand, Cleveland, O., 9-14.
Alpha Trio-Bijou, Saginaw, Mich., 9-14.
American Dancers, Six-K and P. 5th Ave., N. Y., 9-14, K and P, 123rd St., 16-21.
American Newsboys' Quartette-Maj., Ft. Worth, Tex., 9-14, Dallas, 16-21.
Anderson, Amy-K and P. 5th Ave., N. Y., 9-14.
Anderson and Geline-Trent, Trenton, N. J., 9-14.
Hathaway's, Brockton, Mass., 16-21.
Anderson, Fanny-Bijou, Saginaw, Mich., 9-14.
Arlington Four-Keith's, Cleveland, O., 9-14.
Armstrong, Grace-Bijou, Dubuque, Ia., 9-14.
Armstrong, Geo.-Keith's, Providence, 9-14.
Armstrong and Kelly-Orph., Los Angeles, 9-14.
Armstrong and Brown-Orph., Los Angeles, 9-14.
Arnold, Rena-Shea's, Toronto, Can., 9-14.
Atlantic Bros.—Bennett's, Montreal, Can., 9-14.
Atlantic City Four-Keith's, Phila., 2-7.
Atwood and Terry-K and P. 123rd St., N. Y., 9-14.
Austin, Thomas-Alhambra, Paris, Fr., Nov. 2-Dec. 5.
Australian Tree Fellers-American, N. Y., 9-14.
Baker, Felix-Orph., Canton, O., 9-14.
Ballots-The Proctor's, 9-14.
Banks, Beasdale Duo-K and P. 123rd St., 9-14.
Barnes, Stuart-Keith's, Columbus, O., 9-14.
Barnes and Crawford-Shea's, Toronto, Can., 9-14.
Barnes, Mabel and Joseph E. Howard-K and P. 5th Ave., N. Y., 9-14.
Barrow and Mills-Atlantic Garden, N. Y., 9-14.
Barry and Woodford-Keith's, Portland, Me., 9-14.
Barry, Mrs. and Mrs. Jimmie-Hathaway's, New Bedford, Mass., 9-14.
Barthold's Ockatoos-Bennett's, Montreal, Can., 9-14.
Bathing Girls-Shea's, Buffalo, N. Y., 9-14.
Bettis, Wm. Carl-Poll's, Springfield, Mass., 9-14.
Bennett, Laura-Star, Chgo., 9-14.
Bennett, Paul-Kodak, N. Y., 9-14.
Bernard-O. H., Pittsburgh, 9-14.
Bernier and Stella-Pantages, Tacoma, Wash., 9-14.
Bennah and Miller-Mary Anderson, Louisville, Ky., 9-14.
Berger, Ben and Bro.-Orph., Easton, Pa., 9-14.
Big City Quartette-Maj., Des Moines, Ia., 9-14, Orph., Sioux City, 16-21.
Blinn, Bess, 9-14, Bennett's, Ottawa, Can., 9-14.
Bliss, Annie-Poll's, Bklyn., 9-14.
Bliss and Scott-Orph., Seattle, Wash., 9-14.
Black and Jones-Orph., Prices, Oct. 20-14.
Black Violet-Orph., St. Paul, 9-14, Orph., Minneapolis, 16-21.
Blancher, Belle-Keith's, Phila., 9-14.
Blancher, Belle-Keith's, Phila., 9-14.
Blossing, Mr. and Mrs. Elsie, Millville, W. Va., 2-14, Lyric, Pendleton, Ore., 16-21.
Bock, Otto-Keith's, Phila., 9-14.
Bohannon, Joe-American, N. Y., 9-14.
Bond and Benton-Orph., Winnipeg, Can., 9-14.
Borani and Navarro-Orph., Reading, Pa., 9-14.
Borden and Zeno-Maj., Chgo., 9-14.
Borsini Troupe-Keece's, Bklyn., 9-14.
Borsini and Borsini-Poll's, New Haven, Conn., 9-14.
Bowers, Walters and Crocker-Haymarket, Chgo., 9-14, Maj., Milwaukee, 16-21.
Boyd, Lauretta-Empire, Grand Forks, N. D., 9-14.
Boyd, E. A.-Doric, Yonkers, N. Y., 9-14.
Bradley and Leona-Lyric, Altam, Ill., 9-14.
Bradshaw, Chas. H.-Columbia, St. Louis, 16-21.
Brennan, Joe-Maj., Chgo., 9-14.
Brennan, Herbert, and Helen Downing-Maj., Dallas, 9-14, Maj., Houston, Tex., 16-21.
Brittina, The-Colonial, N. Y., 9-14.
Brooks and Velder-San Jose, Cal., 9-14.
Butler, Tom-Auditorium, Lynn, Mass., 9-14.
Butler and Barrett-Auditorium, Lynn, Mass., 9-14.
Byrne Bros.-Poll's, Springfield, Mass., 9-14.
Byron and Langdon-Orph., Kansas City, 16-21.
Buckeye Trio-Bijou, Saginaw, Mich., 9-14.
Burke, John and Mae-American, St. Louis, 9-14.
Bursham, Chas. O. H., Grand Rapids, Mich., 9-14.
Bush, Frank-Fulton, Bklyn., 9-14.
Brown and Harris-Hathaway's, Brockton, Mass., 9-14.
Brown and Hodges-Grand, Bellingham, Wash., 9-14.
Brown and Navarro-Lyric, Dayton, O., 9-14.
Bruce, The-Bijou, Jackson, Mich., 9-14.
Burt, Laura, and Henry Stanford-Poll's, Wilkes-Barre, Pa., 9-14, Bennett's, Hamilton, Can., 16-21.
Bryant and Saville-Lyric, Uniontown, Pa., 9-14, Liberty, Pittsburgh 16-21.
Cahill, Wm.-Lyric, Dayton, O., 9-14.
Callahan and St. George-Empire, Sheffield, 9-14, Pat. sec. Hull, 16-21, Empire, Bradford, 23-28.

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Campbell, Emma-Maj., Milwaukee, 9-14.
Carlin and Otto-Alhambra, N. Y., 9-14.
Carlots-Haymarket, Chgo., 9-14.
Carberry and Stanton-Temple, Ft. Wayne, Ind., 9-14.
Caron and Herbert-Lyric, Newark, N. J., 9-14.
Carrillo, Leo-Grand, Indianapolis, Ind., 9-14.
Carson, Billy-Winnipeg, Can., 9-14, Bijou, Duluth, Minn., 16-21.
Carter and Bluff-Orph., Butte, Mont., 9-14.
Cartmell and Harris-Keith's, Providence, R. I., 9-14.
Cebelia, The-Keece's, Bklyn., 9-14.
Cecilia, The-Keece's, Bklyn., 9-14.
Cedars, Chas.-Bijou, Saginaw, Mich., 9-14.
Carter, Dave-Palace, Belfast, Ire., 9-14, King's, Edinburgh, Scot., 26-31, Pavilion, Glasgow, 23-28, Hippodrome, Nottingham, Eng., 30-Dec. 5.
Cass, Chas.-Orph., N. Y., 9-14.
Chadwick Trio-Orph., Des Moines, 9-14.
Chambers, Lyster-Orph., Oakland, Cal., 9-14, Orph., Los Angeles, 16-21.
Chant-Born, Oldham, 9-14, Grand, Boston, 16-21.
Chaplin, William, 23-28, Hippo, Brighton, 23-28.
Chasino-Proctor's, Albany, N. Y., 9-14.
Chingevall, Paul-Tivoli, London, Eng., 12-Dec. 5.
Cicilia, The-Keece's, Quebec, Can., 9-14.
Clark, Marjorie-Shea's, Toronto, Can., 9-14.
Clark, Wilford-Orph., Minneapolis, 9-14.
Clynton, Una-Orph., Allentown, Pa., 9-14.
Clausius and Scarlet-Maj., Lincoln, Neb., 9-14.
Cofford and Burke-Maj., Chgo., 9-14.
Cline, Maggie-Hammerstein's, N. Y., 9-14.
Conkley and McBride-Hathaway's, New Bedford, Mass., 9-14.
Conlin and Steele-Hathaway's, Lowell, Mass., 9-14.
Conroy, Arthur-Orph., Spokane, Wash., 9-14.
Conroy and Le Maire-Bennett's, Montreal, Can., 9-14.
Cona, Downey and Willard-Keith's, Providence, 16-21.
Cole, Will-Columbia, St. Louis, Mo., 9-14.
Columbian, Five-Dominion, Winnipeg, Man., 9-14.
Conley, Anna and Ed-Hathaway's, Malden, Mass., 9-14, Orph., Harrisburg, Pa., 16-21.
Cook and Stevens-Proctor's, Newark, N. J., 9-14.
Cooke, Maurice-Mary Anderson, Louisville, 9-14.
Coombs, Frank and Mabel Stone-Poll's, Watertown, Conn., 9-14, Poll's, Springfield, Mass., 16-21.
Coots, Bert-Keith's, Providence, R. I., 9-14.
Cowan, Mr. and Mrs. John-Poll's, Mansfield, O., 9-14, Orph., Canton, O., 16-21.
Courtright, Billy-Keith's, Phila., 9-14.
Couthout, Jennie-Poll's, Springfield, Mass., 9-14.
Crane, Mr. and Mrs. Gardner-Chase's, Wash., 9-14, Maj., Johnston, 16-21.
GREENE, WILL, M., AND BLANCHER
DAYNE-Columbia, St. Louis, 9-14, Keith's, Columbia, O., 16-21.
Crullus, Dick-Olympic, Chgo., 9-14, Columbia, St. Louis, 16-21.
Cullen, Jas.-Mary Anderson, Louisville, 9-14.
Cunningham and Marion-Proctor's, Albany, 9-14.
Curtis, Sam'l J.-Hathaway's, Lowell, Mass., 9-14.
Daly, Paul-Proctor's, Newark, N. J., 9-14.
Dale, Violet-Keith's, Boston, 9-14.
Daly, Arnold-Orph., Bklyn., 9-14.
Dandy, Geo.-Lyric, Dayton, 9-14, Orph., Atlanta, Ga., 16-21.
Darrow, Mr. and Mrs. Stuart-Hathaway's, New Bedford, Mass., 9-14, Poll's, New Haven, Conn., 16-21.
Davenport, Brox and Emile Francis-Orph., Canton, O., 9-14.
Davis, Edwards-Orph., Scranton, Pa., 9-14, Orph., Easton, 16-21.
Davis, Ella Warner-Maj., Houston, Tex., 9-14.
Davis, Gledhill Trio-Lincoln, So. N. Y., 9-14.
Davis, Hal-Keith's, Cleveland, O., 9-14.
Davis, Mack and Laura-Victoria, Wheeling, W. Va., 9-14.
Davis, Glynn-Shubert, Utica, N. Y., 9-14.
Dean and Price-Haymarket, Chgo., 9-14.
Deane, Sidney-Proctor's, Albany, N. Y., 9-14.
Deaves, Harry-Maj., St. Paul, 9-14, Unique, Minneapolis, 16-21.
De Dio, Milla-Olympic, Chgo., 9-14.
De Faye Sisters-Krystal Palace, Leipzig, Ger., 16-21.
De Mar, Carrie-Keece's, Bklyn., 9-14.
De Onse Bros.-Copenhagen, Denmark, 1-30.
Delella-Poll's, Bridgeport, Conn., 9-14.
Deming, Joe-Bijou, Duluth, Minn., 16-21.
Dent and Graham-Pantages, Portland, Ore., 9-14.
Devoy, Emmett-Alhambra, N. Y., 9-14.
Devlin and Elwood-Proctor's, Troy, N. Y., 9-14.
De Velle and Zelds-Poll's, New Haven, Conn., 9-14.
De Vor and Dayton-Grand P. Island, Ore., 9-14, Grand, Sacramento, Cal., 16-21.
Dierckx Bros.-Maj., Madison, Wis., 9-14.
Dill and Ward-Hammerstein's, N. Y., 9-14.
Dillon, Sidney-Proctor's, Albany, N. Y., 9-14.
Doberty and Harlow-Hathaway's, Brockton, Mass., 9-14.
Don, Emma-Hippo, Bradford, 16-21, Palace, Walthamston, 23-28, Boston, 30-Dec. 5.
Donald and Carson-Grand, Indianapolis, Ind., 9-14.
Donnelly, Leo-Chase's, Washington, 9-14.
Donovan, Jas. B.-Shea's, Toronto, Can., 9-14.

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 Airdome. Tampa, Fla. 16-21.
 Walker, Nella-Poli, Scranton. Pa., 9-14. M
 Johnson, Pa., 16-21.
 Watermelon Girls-Lincoln Sq., N. Y. 9-14. Ly
 Newark. N. J., 16-21.
 Watermelon Trust-Proctor's. Troy. N. Y. 9-14.
 Watson and Little-Family. Fargo. N. D., 9-14.
 Joe. Winnetka. Can. 16-21.
 Watson's Paramount-O. H. Syracuse. N. Y. 9-14.
 Webb and Connolly-Lyric. Terre Haute. Ind., 9-
 Columbia. St. Louis. 16-21.
 Webster and Carlton-Garrick. Norristown. Pa., 9-
 Weller, Lizzie-Maj. Ft. Worth. Tex. 9-14.
 Wells, Lew-Poli's. Worcester. Mass., 9-14.
 Welch, John, and Wm. F. Burt-Columbia. Cincinnati.
 O., 9-14.
 Wentworth, Vesta and Teddy-Bennett's. Hamilton.
 Can., 9-14.
 Wenson and Vasters-East Liberty. O., 9-14. Br
 dock. Pa. 16-21.
 Wheeler, The Richy's. Prague, 1-15. Central. Ch
 gitz. Ger., 16-30. Ronacher's. Vienna. Dec. 1-30.
 White, Clayton, and Marie Stuart-K. and P.
 Ave., N. Y. 9-14.
 Whitman-Family. Johnston. Pa., 9-14.
 Wilbur, Carl-American. N. Y. 9-14.
 Williams, Oswald-Fulton, Bklyn., 9-14.
 Williams, Sam-Proctor's. Troy. N. Y. 9-14.
 Wood, Mark. Schenectady. N. Y. 9-14.
 Wilson and Hassan-Shen's. Buffalo. N. Y. 9-14.
 Wilson, Jack-Cook's. Rochester. N. Y. 9-14.
 Wilson, Lizzie-Family. Lancaster. Pa., 9-14. Fam
 Milton. Pa. 16-21.
 Winchester, Ed-Lyric. Alton. Ill., 9-14.
 Windom, Billy-Orph., Zanesville. O., 9-14. Y
 Winston's Sea Lions-Proctor's. Albany. N. Y. 9-
 Wolfe and Vaughn-Orph., Pensacola. Fla. 9-14.
 Wood, Geo. H.-Bennett's. Ottawa. Can., 9-14.
 Wood, Maude and Sidney-American. N. Y. 9-14.
 Woodruff, Henry-Lincoln Sq., N. Y. 9-14.
 Wortette, Kate-Orph., Reading. Pa., 9-14. Or
 Allentown. 16-21.
 Work and Over-Grand, Indianapolis. Ind., 9-14.
 Wormwood's Dogs-Hammerstein's. N. Y. 16-21.
 Worthville, The Keith's. Phila., 9-14.
 WORRELL, Ed and Edna-MINDEL KIN
 STON-Orph., New Orleans. La., 9-14.
 Wynn, Bessie-Chase's. Washington. 9-14.
 Wynn, Ed-Poli's. Scranton. Pa., 9-14.
 Yammann, Jack and Marie-Orph., 9-14.
 Yeamans, Annie-Hammerstein's. N. Y. 9-14.
 Yohe, Alta-Maj., Topeka. Kan., 16-21.
 Young, Ollie, and Bros.-Bijou, Dubuque. Ia., 9-1
 KANIGIS. THE Colonial. N. Y. 9-14. Or
 Keltia. 16-21.
 Zanetta, The Bennett's. Quebec. Can., 9-14. Kei
 Boston. 16-21.
 Zancil and Vernon-Cir. Varieties. Topeka. 16-30.
 Zee and Jordan-Cook's. Rochester. N. Y. 9-14.
 Zebodie-Keith's. Cleveland. O., 9-14.

VAUDEVILLE JOTTINGS.
 Harry Corson, Clarke and Margaret Dale Owen
 very successful the past week at the American T
 tre in their new sketch. Mr. Clarke's quick cha
 to Sir Henry Irving, Abraham Lincoln, and Jame
 Herne are cleverly done, while his lately added c
 on the David brings a new element of spontaneit

The Eight Melanls opened the Majestic in
 cago last week. It consists of a double c
 tette of Italian vocalists in a singing nove
 which is said to be unusually artistic and
 and musical. The vocalists are the members
 of the Melani Trio, which has for years been
 tured in vaudeville theatres here and abroad.
 Three making up the original number have im
 parts in the more pretentious act. The newco
 are two prima donnas and three male vocalists.
 Hines and Remington will, in conjunction
 Charles Mason, start on the road on Christmas
 at Cedar Rapids, Iowa, in a new version of Rod
 and Adolph, and will continue in that field for
 some time. They are at present appearing
 at the Morris houses.

James McDonald and Valerie Huntington, who
 been in Europe for some time, are expected to
 turn this month.

Harry E. De Laux, at one time the Missions
 director in San Francisco, has signed with Pa
 W. Ryley, to appear in the dramatic sketch, The
 marine, which opens at the Colonial this week.

Annette Kellerman, the famous Australian sw
 mer, has made her appearance in an act that is
 to draw a large audience. She is reported to
 scored heavily at Keith's.

Maude Allen sustained her ankle a few days ago
 was out of the bill at the London Palace for
 some performances.

The Water Rats' Agency in London opened o
 on Nov. 1, at Tremontie Mansions, 90 Charing
 Road, W. C. 2, in the Theatre. Joe Sharkey
 is in charge for the present.

During the two weeks ending last Saturday
 twenty-four young women in the Hippodrome's
 land ballet have enjoyed a novel experience.
 Two performers have been chosen to receive
 hearings for new features, the members of the
 co. never had an opportunity of seeing a real per
 soance as others see it. The majority of the men
 in the Hippodrome have never been in the
 front of the house or seen a Hippodrome bill.
 instituting a merit system for all girls who w
 to the mark in punctuality and good work.
 Director Burnside has given the ones meeting
 requirements a chance to win the performance
 girls out of the 260 in the ballet were allowed a
 performance of each week, and Messrs. Shubert
 Anderson paid them just the same. Out of the tw
 girls, one was chosen to receive a new feature. La
 week, eighteen have been employed in the Hippo
 co., ever since the big playhouse opened four
 ago, and their visit to the front was the first
 for many of them. They had ever seen there as a part
 of audience.

Geule Pollard, formerly of Carver and Polla
 making a hit with the World-Eastern, with
 she is playing the part of an East Side girl.

Dorothy Stern, the "Ginger Girl," is g
 with two new sketches, "The Girl in the Hat"
 at Hammerstein's. They will stay in America
 couple of years more at least.

The Great Vire, whose specialty for years has
 the eating of glass, tacks and pins, is reported
 to come to San Francisco. His right name is Te
 O'Grady.

Bert Coote, in A Lamb in Wall Street, sec
 great success at the Colonial. Lawrence, Mass.,
 of Nov. 2, and received several very flatterin

William Clifford, the legitimate actor, will
 the vaudeville ranks this season with Mr. D
 dora, in his sketch, Wireless. Mr. Clifford m
 his success last season with Walker Whitehe
 dora, King, and under the direction of A
 two great success stories, "The Girl in the Hat"
 Theatre, this city. Mr. Cordova was so imp
 with Mr. Clifford's work that he prevailed o
 Cross to loan him his for the very important heav
 in Wireless, which opens at Proctor's 125th
 Theatre, on Nov. 16.

North Side Turn Hall, in Milwaukee, will t
 a vaudeville theatre, with a seating capacity of
 The hall was built in 1908, and has been us
 social affairs and political meetings.

Edna Fawcett, of Philadelphia, had a narrow
 from intoxication by 428 at a hotel in Richm
 on Nov. 2. She left the turned her head
 retired, and it blew out during the night. Sh
 found lying on the floor in the morning, an
 brought back to consciousness with great diff
 She was giving an entertainment at the Majest
 tre, Richmond, last week.

The hotel at Jamaica, owned by James P.
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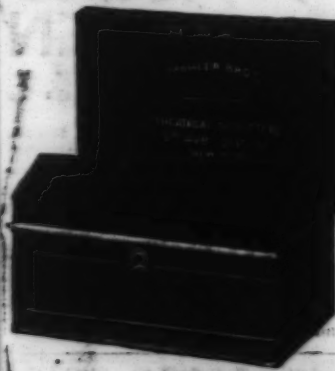
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